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An investigation of the
standard of achievement at the
lower limit of the "B" group
in Grade Twelve English in June
1948.

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THE UNIVERSITY OF ALBERTA

AN INVESTIGATION OF THE STANDARD OF
ACHIEVEMENT AT THE LOWER LIMIT OF THE "B" GROUP
IN GRADE TWELVE ENGLISH IN JUNE 1948

A DISSERTATION
SUBMITTED TO THE SCHOOL OF GRADUATE STUDIES IN
PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE
DEGREE OF MASTER OF EDUCATION

FACULTY OF EDUCATION

BY

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ALHAMBRA, ALBERTA

SEPTEMBER, 1950

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Chapter One THE PROBLEM, RELATED STUDIES, AND DATA

(a) Problem In all faculties of the University of Alberta, B standing in English 3 is required for matriculation. This study aims to determine the level of achievement of the pupils whose marks were at the lower end of the B group. This is necessary because scores made on Departmental Examinations in Alberta do not now indicate rank achievement in relation to a standard proposed by the maker of the examination. They show, rather, a student's achievement in relation to that of his fellows throughout the province. His rank in the scale is indicated by a statistical operation which distributes all of the scores "normally".

This paper attempts to note as objectively as possible what that achievement is, judged by an external standard, in order that it may be compared with the level achieved by students who receive the same statistically determined grade in a future examination. The hope is that such a comparison will indicate in general whether or not the actual achievement of students who are just gaining matriculation is constant, deteriorating, or improving.



4383 PAPERS
English 3
1948

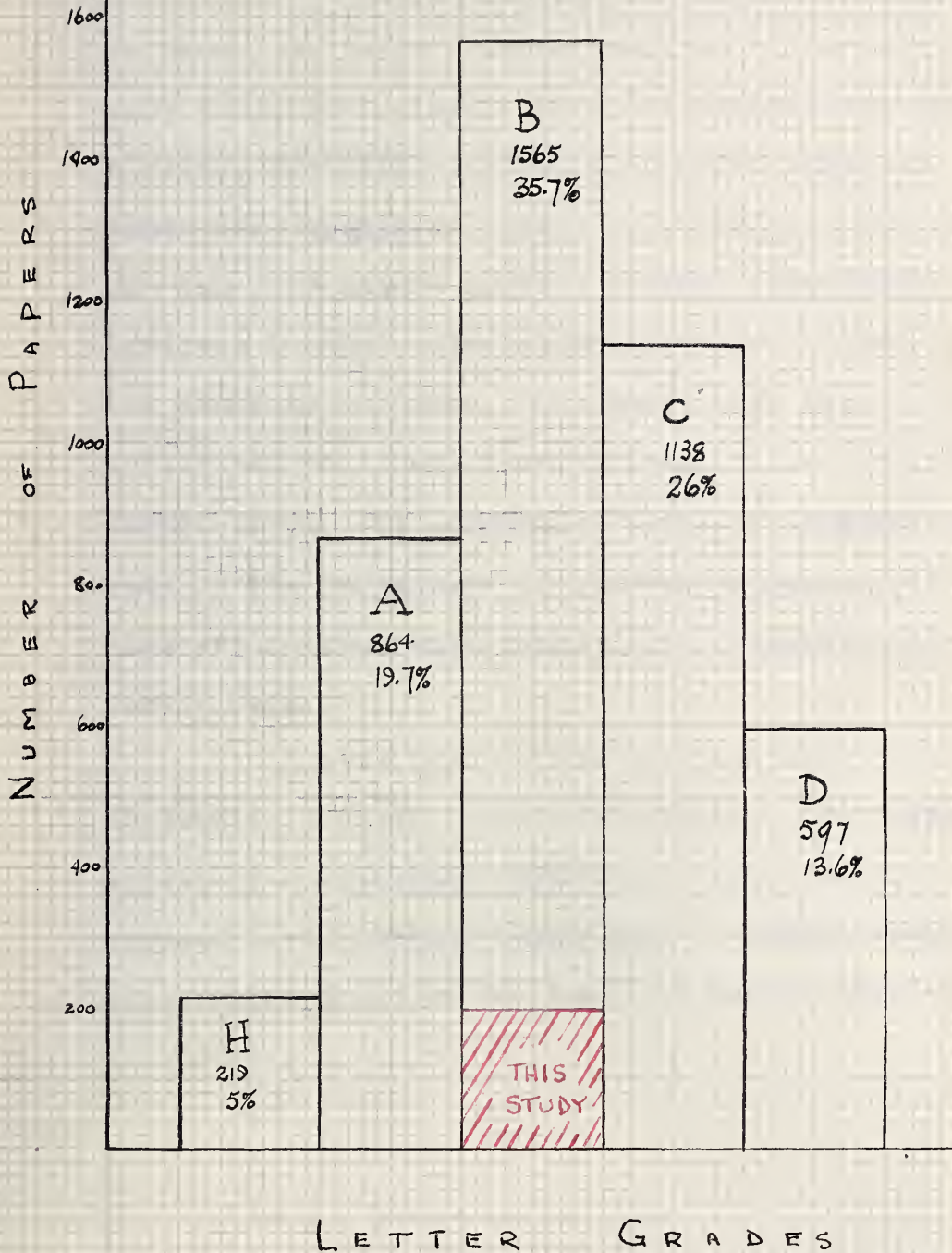
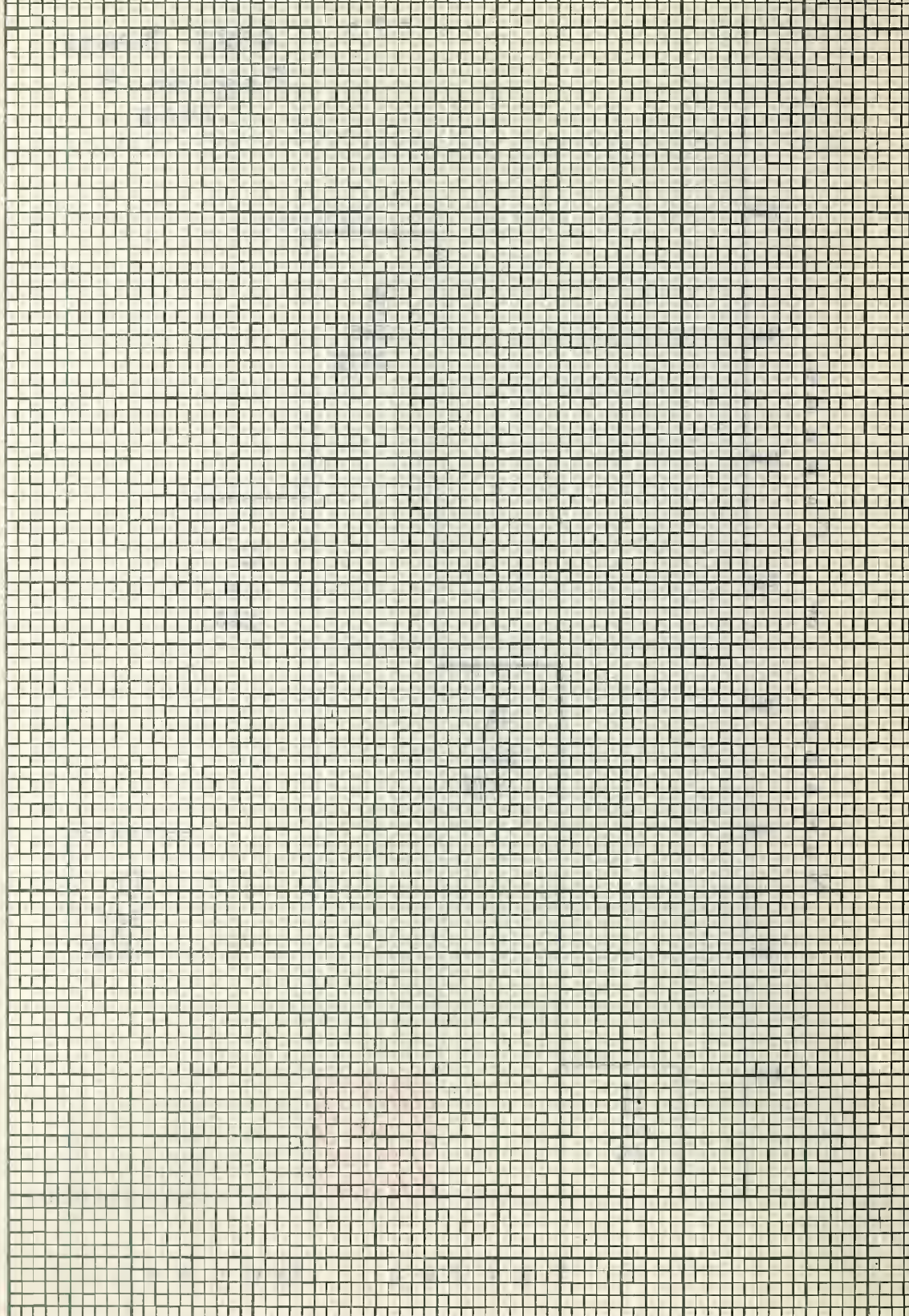


Fig 1. Distribution of English Papers, 1948



Because the course in English 3 is attuned, in theory at least, to the needs and interests of each individual class, it is not possible to make a close, statistically valid study in terms of exact percentages of course and text book material. One can only assume certain general objectives, indicate to what extent they have been tested by the examination paper, and thence what these particular students have accomplished in the particular tested areas. To accomplish this, an analysis is made of the percentage of correct responses, of what errors were made, and of how extensive the errors were.

A sidelight on the question will be an attempt to indicate some weaknesses in the paper itself as a measuring instrument, and some discrepancies in marking which tend to invalidate any conclusions drawn on the basis of marks earned by a student,

The main purpose is, however, to describe to what extent the details of the test paper were mastered by the average student. No extensive line of theory can be based upon that simple description; it should be taken as indicating only in a general way what the average matriculated student at the lowest level has learned.

(b) Related studies. Other studies which have some bearing on this problem are those of Bro. Ephrem --"A Study of the Effects of the Part IA Marks of the English 3 Examination on the Distribution of the Total Marks in English" (M.Ed.,1944), S.C.T.Clarke--"How to Mark English on the Grade Nine Mathematics, Science, and Social Studies Papers" (M.Ed., 1940), and J.S.Farewell--" An Investigation of the Standard of Achievement at the Lower Limit of the B Group in Grade Nine Social Studies in June,1948 (M.Ed.,1949).

Brother Ephrem notes that English scores are "bunched" in the centre of the distribution, and that the department's method of transmuting these scores does nothing to remedy the situation. He suggests that the paper should be standardized before it is marked. He says; "The various items which constitute the paper should be properly weighted. This can be done by selecting a sample of about 200 papers and marking the answers right or wrong, or in the case of judgments or opinions by evaluating as A, B, C, or D. A frequency curve of correctness is then calculated and values are assigned to the various answers on the basis of their respective frequencies. The committee should be able to work out the details....." In his conclusion he adds, "If this recommendation cannot be implemented, it is alternatively suggested that written tests be marked on a possible maximum of 150 or more each, in order to widen the range."

This second suggestion has been incorporated into examination procedure at present.

It is doubtful, however, whether it has had the desired effect since marks still cluster around 5's or multiples of 5, as may be noted in many questions tabulated here.

Mr. Clarke was interested primarily in the mechanics of English which might be scored on selected examination papers. His suggested method of marking has been used on the long essay question on this English paper.

Mr. Farewell's study parallels this one in the field of Social Studies. His conclusion indicates (p. 121) that "insufficient mastery of English has handicapped expression of ideas in Social Studies".

(c) The Data. From the files of the Department of Education's Examination Branch a list was prepared of the file numbers of candidates in English 3, 1948 who had a raw score of 36 or 37, since the pass mark which would produce a transmuted score of 50 was 36. There was

a total of 374 such numbers. As this was considered to be too many papers to tabulate within a reasonable time, every second number was omitted from the list. This left a total of 187. To facilitate reckoning on a per cent basis, 13 more numbers were selected to bring the total to an even 200. In doing this, two were chosen from each of six lists of a thousand, and one from approximately the middle of the list.

The papers corresponding to the numbers were then taken from the storage vaults, one each of language and literature for each number. It was necessary to use both since no separate mark is available. Hence, throughout this study, questions on the literature paper are referred to as A1, A2, etc., and questions on the language paper are referred to as B1, B2, etc.

Table I shows the distribution of raw scores on Parts A and B of the sample papers.

TABLE I SCORES ON PARTS A AND B OF ENGLISH 3, 1948

PART A (LITERATURE)		PART B (LANGUAGE)
260 - 279		9
240 - 259		38
220 - 239		81
200 - 219	1	58
180 - 199	10	13
160 - 179	35	1
140 - 159	88	
120 - 139	53	
100 - 119	12	
80 - 99	1	
	<hr/> 200	<hr/> 200

A count was made of the responses on each question of the paper. In cases where the question was objective and answers other than the correct one had some significance in deciding on the candidates' ability, all responses were recorded. In others the examiner's mark only was tabulated. Table II indicates for each question which method was followed.

HOW EACH QUESTION WAS TABULATED
TABLE II METHOD OF TABULATION MARKED #

Question	All responses	Examiner's mark
A1	#	
A2	#	
A3	#	
A4	Section 1#	Section 2 #
A5		#
A6	#	
A7	#	
A8		#
A9	#	
A10	#	
A11	#	
A12	#	
A13		#
A14		#
A15		#
A16		#
A17	#	#
A18	#	#
A19	#	#
A20	#	
A21		#
A22		#
A23		#
A24		#
A25		#
A26		#
A27		#
A28		#
A29		#
A30	#	#
A31	#	
A32	#	
A33	#	
A34		#
A35	#	#
A36		#

TABLE II (CONTINUED)
METHOD OF TABULATION MARKED #

Question	All responses	Examiner's Mark
A37		#
A38	#	#
A39	#	#
A40	#	#
A41	#	#
A42	#	#
A43	#	
A44	#	
A45	Parts 1b, # 2,3	Part 1 #
B1		#
B2	correct resp.	
B3	#	#
B4	correct resp.	
B5	#	#
B6	#	
B7	#	
B8	#	
B9		#
B10	#	#
B11		#
B12		#
B13	#	
B14		#
B15		#
B16	#	

Details of these tabulations for Paper A are
in Appendix I, for Paper B in Appendix II.

Chapter Two ORGANIZATION OF THE DATA

The items on the examination paper are grouped under four main headings:

(1) Factual material, a knowledge of which presumably should have been gained after study of the texts authorized, and reproduced on the examination from memory.

(2) Those in which an understanding of certain technical terms was necessary to produce an answer.

(3) Those in which understanding of certain generalizations was necessary.

(4) Sight material which attempted to test English ability rather than knowledge of the material on the English course.

These divisions are extremely arbitrary, and do not really provide clear-cut distinctions between the items. For example, item A45a might possibly involve knowing facts about essays, the term "essay", and, in general, what sorts of thing may be called an essay. It has, however, been classed as a generalization about essays. Despite the over-simplific-

ation involved in setting up such divisions, it makes possible the more orderly discussion of a somewhat unwieldy mass of material.

The items relating to factual material are subdivided into those relating to drama, poetry, essays, and miscellaneous irrelevant items on the A paper; into spelling, punctuation, and usage on the B paper. Similarly, technical terms are classified on the A paper as those referring to poetry and miscellaneous topics, on the B paper as grammatical, rhetorical, and those concerned with word analysis.

Question B7, Items (4), (6), and (11), contributes certain facts and generalizations even though no answer was required of the student but "Correct". It is assumed that he must have the relevant knowledge in order to mark the answer correctly.

Since the content of the questions which demand the writing of an essay or a paragraph is not the most significant point of interest, and since goodness or badness of writing is inseparable from

subjective judgment, questions of that sort are analyzed only on the basis of marks given by the markers.

Table III shows the complete classification scheme:

TABLE III CLASSES OF MATERIAL IN ENGLISH 3, 1948

General Class	No. of Items	Sub-Class
1. FACTUAL MATERIAL	3 1 6 6 2 1 6	A Drama Poetry Essays Irrelevant B Spelling Punctuation Usage
2. TECHNICAL TERMS	3 5 12 4 1	A Poetry Miscellaneous B Grammatical Rhetorical Word Analysis
3. GENERALIZATIONS	2 1 3 5 1 7	A Drama Poetry Essays B Grammar Punctuation Rhetoric
4. "SIGHT" MATERIAL	6 5 17 4 2 4	A Drama Poetry Prose B Creative Vocabulary Style

CHAPTER 3 EXAMINATION COVERAGE OF ENGLISH OBJECTIVES AND THIS GROUP'S ACHIEVEMENT IN THEM

In order to provide for individual differences both in classes and in teachers, neither the scope nor the content of the English 3 course is made rigid. Hence there is no fixed standard in the course of studies for a measuring stick. It is proposed, instead, to use certain English objectives, as outlined by teachers closely concerned with English, as a basis for judgment.

The English skills as listed by the N.C.T.E. for the Senior High School are as follows:

1. Care in articulation.
2. Control and effective use of voice.
3. Outlining, note-taking, bibliography construction.
4. Preparation and presentation of oral reports.
5. Correct usage.

6. Developing skill in spelling, punctuation, etc.
7. Vocabulary building.
8. Sensitivity to a reader, speaker, or audience.
9. Ability to recreate an experience imaginatively.
10. Ability to use forms of introduction.
11. Ability to follow a sequence of events, instructions etc.
12. Ability to generalize and to apply what is read.
13. Ability to use reference books.
14. Reading for facts on a given topic.
15. Reading for enjoyment or to recreate character or setting.
16. Sensing how literature differs in presentation from factual material.
17. Applying what is read to a topic under discussion.
18. Learning techniques of discussion.
19. Learning to support general statements with evidence.
20. Understanding the emotional tone of words.
21. Learning the techniques of conversation.
22. Developing precision in the use of words.
23. Improved sentence power.
24. Choosing radio programs and learning to listen effectively.

Since many of these objectives involve ability in oral language, they could not be tested by a written examination of the sort studied here. Some of the more specific skills, too, such as drawing up a bibliography were omitted.

The following abilities, however, were tested:

A Literature

1. To read critically.
2. To enter into the experience of a character.
3. To generalize, applying what has been read.
4. To read to find factual evidence on a topic
5. To read for enjoyment, recreating characters or setting.
6. To sense how literature differs in presentation from factual material.
7. To increase in richness of vocabulary.
8. To have some acquaintance with the work of great writers of the past and present.

B Language

1. To develop correct usage and sentence power.
2. To use words critically.
3. To write creatively.
4. To outline content.
5. To be sensitive to nuances of style.

AIM	ITEMS	% ACHIEVEMENT	AVERAGE ACHIEVEMENT
1. To read critically	A4 (1)	82.3	
	A7	82	
	A10	54	
	A22 (B)	36	
	A36 (A)	13	
	A43 (1)	63.5	
	A45 (B)	29	
	A34	8.5	
	A44 (A)	22.5	
	A30 (B)	8.5	39.9
2. To enter into the experience of a character	A13	29.8	
	A14	32.3	
	A18	26	29
3. To generalize, applying what has been read	A1	51	
	A3 (1)	34	
	A3 (2)	68.5	
	A4 (2)	42.2	
	A11	35	
	A22 (A)	12	
	A24 (A)	49.5	
	A31	21	
	A36 (B)	34	
	A42 (1)	16	
	A42 (3)	28	
	A44 (B)	44.5	
	A44 (c)	53	
	A45 (c)	42	

AIM	ITEMS	% ACHIEVEMENT	AVERAGE ACHIEVEMENT
4. To read to find factual evidence	A2	24	40.1
	A6	84	
	A9	74	
	A12	25	
	A24 (B)	24.5	
	A5	64	
	A17	37.5	
	A21 (A)	29	
	A21 (B)	7	
	A21 (C)	7	
5. To read for enjoyment, recreating character or setting	A23 (A)	22	23
	A23 (B)	12	
	A25	10.5	
	A37	28	
	A42 (A)	13	
	A19	26.6	
	A20	52.5	
	A40	22	
	A41 (1)	44	
	A41 (2)	39	
6. To sense how literature differs in presentation from factual material.	A43 (2)	27.5	32.7
	A45 (A2)	17	
	A8	9	
	A26	27.5	
	A27	40	
	A29	19	
	A30 (A)	13	

AVERAGE
ACHIEVEMENT

ITEMS % ACHIEVEMENT

AIM

A35 (A) 23.5
A35 (B) 19.5
A39 11.5
A45 (A1) 22

20.6

7. To increase richness of vocabulary

A33 21
A38 3

12

8. To have some acquaintance with great writers

A32 3
A28 38

20.5

1 23 1

TABLE IV AVERAGE ACHIEVEMENT ON LITERARY AIMS

AIM % ACHIEVEMENT

1. To read critically. 39.9
2. To enter into the experience of a character. 29
3. To generalize, applying what has been read. 40.1
4. To read to find factual evidence. 23
5. To read for enjoyment, recreating character or setting. 32.7
6. To sense how literature differs in presentation from factual material. 20.6
7. To increase in richness of vocabulary. 12
8. To have some acquaintance with great writers. 20.5

AIM	ITEMS	% ACHIEVEMENT	AVERAGE ACHIEVEMENT
1. To develop correct usage and sentence power	B1	63	
	B5	64	
	B6	30	
	B7	53	
	B8	53	52.6
2. To use words critically	B2	52	
	B3	56	
	B4	58	
	B13	32	49.5
3. To write creatively	B1 (Bonus)	41	
	B11	28	34.5
4. To outline contents	B9	35	
	B10	50	
	B12	37	40.7
5. To be sensitive to nuances of style	B14	49	
	B15	19	
	B16	53	40.3

TABLE V AVERAGE ACHIEVEMENT ON LANGUAGE AIMS

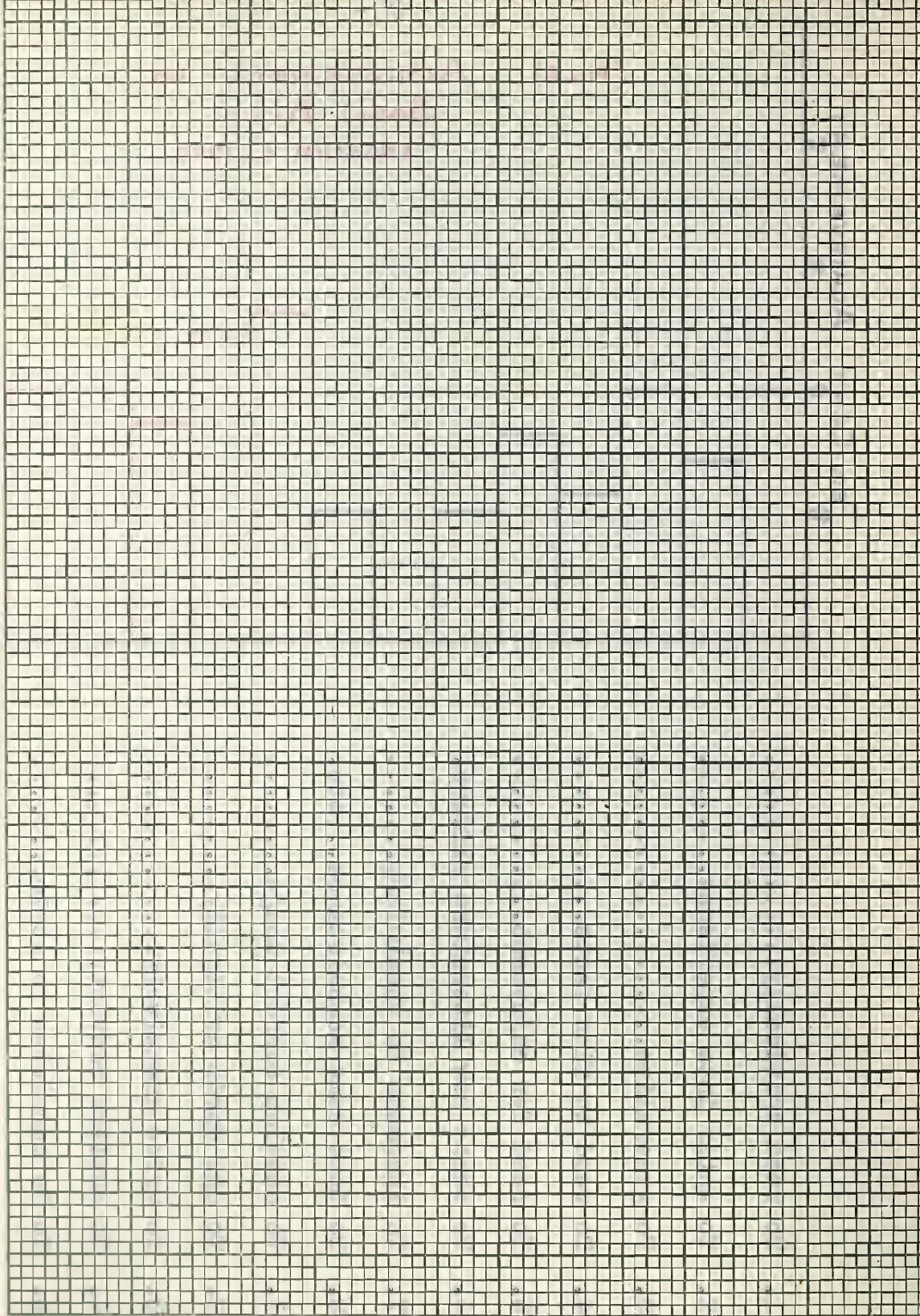
AIM	% ACHIEVEMENT
1. To develop correct usage and sentence power	52.6
2. To use words critically	49.5
3. To write creatively	34.5
4. To outline content	40.7
5. To be sensitive to nuances of style	40.3

Of the twenty-four items listed as objectives for the High School in English by the National Council of Teachers of English, twelve were tested by this examination. One, to have some acquaintance with the work of great writers of the past and present, has been added to the list to cover an aim apparent in several examination questions. A graphic outline of the achievement of the group on each of these skills may be seen in Figure 2.

(FIG. 2) Achievement on
Basic Aims
ENGLISH 3, 1948



Fig. 2 Achievement on Basic Aims English 3, 1948



Chapter Four ACHIEVEMENT ON FACTUAL MATERIAL

(1) The Literature Paper (A)

On the basis of marks awarded for answers, the achievement of the group was 38.9% on factual material from drama, 3% on factual material from poetry, 23.5% on factual material from essays, and 18.2% on irrelevant facts on the paper. The average score for the entire paper is the raw score of 36.5%.

(a) Points at which facts from the study of drama were required were on questions A19, A20 with reference to the modern play studied, and A28 with reference to Shakespeare. The achievement was as follows:

	SCORE	POSSIBLE	%
A19	266	1000	26
A20	525	1000	52.5
A28	766	2000	38
	<u>1557</u>	<u>4000</u>	<u>38.9</u>

The evidence of the score in A19 might seem to indicate that the modern play, potentially perhaps the most interesting part of the course, was not well understood or remembered. This would be a false conclusion to make. Following a series of

questions based on character study, most students were unable to switch to a description of physical appearance as the question demanded. As appears from the following, only 14% did so:

	NUMBER	%
Wholly or partly misunderstood "physical attributes"	156	78
Gave physical attributes only	28	14
Other reading errors	16	8

Thus 86% of the pupils studied here misread the question in one way or another or failed to understand the meaning of "physical attributes". Whether or not the modern drama section of the course was below or above the remainder of the course, this question does not indicate.

The group did better on Question A20. But the items offered for choice in this question were not necessarily mutually exclusive. The many pupils who thought Barrie's "What Every Woman Knows" ended on a note of quiet amusement were probably at least partly right. That their understanding of the plays may not be completely measured is due to the rigidity of a single best-answer question.

In question A28 examinees are asked to sum up the principal character of their Shakespearean play using three adjectives. There was naturally a wide variation in answers,--too wide to classify. Examination of the adjectives chosen, however, left the writer in considerable doubt about the value of this type of question, since there seemed to be no clear way of distinguishing between statements which were marked 0 and others which received full or part marks. This would seem a proper point at which to use multiple choice items so that it would be clear to everyone that there is a right and a wrong in the matter. For some markers, only the three adjectives mentioned in the key gained marks; for others, any three adjectives remotely possible were right.

Despite the difficulties mentioned, the standard in drama is approximately at the point to be expected for this group at 38.9% achievement. With respect to facts, one may conclude, the drama section is satisfactory.

(b) One question, only, is taken to indicate knowledge of poetic fact. The result is a desperately low estimate of these pupils' achievement in this field.

	SCORE	POSSIBLE	%
A32	30	1000	3

One hundred six made no attempt whatever, and of 94 others nearly all were quite wild guesses. Only six possessed the required bit of knowledge. The answers given, in order of frequency were as follows:

	Shakespeare	17	
	Scott	13	
	Tennyson	7	
#	Villon	6	
	Dante	5	
	Shelley, Milton, Wordsworth, Homer	4	
	Kipling, Keats	3	
	others	22	

(c) Six items contributed to an achievement score of 23.6% on questions about essays. They were as follows:

	SCORE	POSSIBLE	%
A39	230	2000	11.5
A40	1097	5000	22
A41(1)	352	800	44
A41(2)	472	1200	39
A43(2)	275	1000	27.5
A45A(2)	170	1000	17
	<u>2596</u>	<u>11000</u>	<u>23.6</u>

All pupils made some attempt at an answer in A39, and the answers were, on the whole, quite good despite a low achievement score of 11.5% which is based on the marks received. This discrepancy may be explained by pointing out that most pupils checked too many answers, and in so doing lowered their marks. Frequency of answers was as follows:

1. "The ideas of modern essays are frequently controversial".....158
2. "Galsworthy's 'Quality' displays an objective attitude".....152
3. "Many modern essays tend to be of the practical variety".....146
4. "Essays which suggest the lecture room inevitably become..".....114
5. "The essay is, by and large, a twentieth century form"..... 78
6. "Essays such as 'Fleet Street' ..are somewhat de-personalized".... 74
7. "An essay can be readily defined as any shortish piece...." 63
8. "The distinguishing feature of an essay relates to form"..... 49
9. "Frivolity in essays is to be considered a breach of good taste". 47
10. "American literary taste is, on the whole, more conservative"..... 40

Thus except for the statement regarding the type of writing in Galsworthy's "Quality" which involved knowing the rather technical objective-subjective classification of literary writing, the

correct answers were marked much oftener than any others. One can only wish that this had been reflected in the marks awarded. Possibly the question would have been quite hard enough for Grade XII students had two correct answers only been required.

Many teachers who use the introduction to the text "Essays of Our Times" would be surprised to learn that the very informal definition given on page 8, ("An essay can be readily defined...etc.), when taken as an examination item may not be regarded as correct. At least, that is so if one may hold answer keys distributed to markers as infallible.

An average of 2.34 marks was earned by these pupils for naming authors of essays listed in Question 40. This indicates 46.8% achievement. They were much less able to summarize their views, gaining marks which gave a record of 15.7% achievement. Yet the answers given were not that bad, really. Many students were confused rather than aided by the triple statement of the question,--"theme, contention, point of view". Many judged by the meagre space allotted

for their answer that it should be brief, whereas answers awarded full marks were relatively long and invariably overran the space. The statements in the marker's key, far from being regarded "as samples", seem often to have been taken as the only acceptable answers. As a consequence, many very good statements were awarded only half marks.

Question 41 demanded recall of specific essays of a humorous type either by title or by author.

Frequency of answers marked correct was as follows:

Leacock	46
Beerbohm	17
McCord	17
"Half Hours at Sea"	86
"Impressions of London"	60
"A Relic"	39

The achievement of the group on this question was 44% on Part I and 39% on Part II, which is quite respectable. It would have been higher had the answer key included two obviously humorous pieces,-- "A Survey of the Literary Slums" and "Syncopating to Philadelphia" which many examinees included under Part II and for which they were not awarded marks.

Question A43(2) calls for somewhat more than mere recall of facts. The students were required, in addition, to decide whether a given essay could be said to be explanatory and persuasive. They were aided by having their selection limited to five writers. Had the examinee correctly associated writer and essay, he would have chosen one of the five following essays:

Dogma of Business First	55
Quality	14
A Relic	6
Shy Fathers	3
Why and Where	0

The list shows how often each was mentioned. Thus only 39% of the students were able to do this elementary literary trick upon which depended the more important question of sampling an essay and thinking of another which has somewhat the same style or arrangement. Achievement on the question is a low 27.5%. Twenty-eight per cent of the examinees did not read the question correctly and gave the name of an author instead of a title. They were able, however, as the following list shows, to name the author whose work is most like that of the

excerpt in Question A42 in 38 of the 56 such cases:

Chase	38
Galsworthy	8
Beerbohm	4
Lynd	4
Kent	2

In another question on the essay of exactly the same type, 45A2, in which again the examinee is required to match similar type essays, the achievement is even worse, i.e. 17%. One can only hope that this reflects the pressure of trying to finish the paper, and not real lack of knowledge.

In all, the achievement of 23.6% on facts about essays seems very low. One would expect that this almost purely memory-of-the-book sort of thing would be better done.

(d) Irrelevant Facts. That such a section is included is in itself a criticism of the authors of the examination paper. Yet the writer feels that there is no other point in the analysis at which these particular questions may be included. They are as follows:

	SCORE	POSSIBLE	%
A15	114	400	28.5
A16	220	400	55
A23A	132	600	22
A23B	48	400	12
A25	42	400	24.5
A38	27	1000	3
	<hr/>	<hr/>	<hr/>
	583	3200	18.2

Keeping in mind that Questions A15 and A16 are asked about what are presumably sight selections, and that they concern historical information entirely, one can only conclude that they are not significant in judging literary ability or knowledge. Markers allowed no other than the precise correct answer, and there is no clue to what it should be in the selection upon which the question is based. The question is simply not relevant on a literature paper.

The scores on these ~~two~~ parts of 22% and 12% might have some significance in indicating the pupil's historical knowledge, but they mean nothing in assessing his literary knowledge.

It is amazing that 24.5% of the group were able to answer the biological question in A25, where again there is no clue offered in the selection to help with the answer.

Finally, the group of three questions posed in A38 were ones which tested the extent of the student's vocabulary and his general knowledge, but could not be held to test his understanding of "Cargoes" on first reading and under examination conditions. The group did fairly well under the circumstances. Although only 2 gave the precise definition demanded by the marking key, 61 others called quinquiremes "ships", and 10 more mentioned that they were driven by oars. While only one person knew exactly what a "moidore" is, 12 others called them "coins", 21 described them as "gold pieces", and 56 thought of them as "jewels" or "trinkets". Eleven pupils in all mustered an ex-

planation that the word "Isthmus" had special reference to Panama.

While achievement is low on this question at 3%, little else could have been expected.

In factual matters, then, the standard of achievement is 25.7%. Even after elimination of section (d) Irrelevant Items, this rises only to 27% and cannot be considered adequate, if the paper is assumed to be an accurate measuring instrument.

(2) The Language Paper (B)

On the 9 questions which are taken to indicate factual mastery in language, achievement was 40.5% in spelling, 38% in punctuation, and 52.7% in usage facts. These compare well with the over-all average achievement of 36.5%.

(a) Two questions, B7(1) and B7(11), require knowledge of spelling.

	SCORE	POSSIBLE	%
B7(1)	276	800	34.5
B7(11)	372	800	46.5

On the first of these, achievement was 34.5% but only 23.5% were able to make the spelling correction without falling into other errors. This

discrepancy is explained in the following detailed outline of how marks were awarded:

RELEVANT EXCERPT FROM ANSWER	MARK 0	MARK 4
(a) "...noticeably from..."	0	57
(b) "correct"	70	0
(c) "...noticeably different than..."	2	6
(d) "...noticeably different than..."	18	0
(e) "...noticeably different to..."	3	0
(f) "Johns drawings....noticeably..."	2	0
(g) "Johns drawings...noticeably..."	1	0
(h) "Johns' drawings..noticeably..."	6	1
(i) ".....noticeably....."	1	2
(j) ".....noticebly....."	1	1
(k) other	23	2
N/A	4	

The other question, one concerning the spelling of the word "complimentary", has an achievement rating of 46.5% and was marked as follows:

RELEVANT EXCERPT FROM ANSWER	MARK 0	MARK 4
(a) "correct"	0	83
(b) "...complementary tickets..."	21	0
(c) other correct	48	4
(d) other incorrect	24	6
N/A	14	

Taking these two items together, pupils scored 648 marks out of 1600, an achievement of 40.5% in spelling.

(b) Only one question, B7(3), deals specifically with a punctuation fact.

	SCORE	POSSIBLE	%
B7(3)	304	800	38

On this question there were many variant answers, though 38% were awarded full marks:

RELEVANT EXCERPT	MARK 0	MARK 4
(a) "...easy, natural, and friendly; however,....."	0	10
(b) "...easy, natural and friendly; however,....."	1	9
(c) "...easy, natural and friendly; however....."	4	13
(d) "...easy, natural, and friendly, but....."	0	1
(e) "...easy, natural and friendly, but....."	2	3
(f) "...easy, natural and friendly but....."	0	3
(g) " although.....easy, natural and friendly, her..."	5	12
(h) " although.....easy,natural and friendly ner...."	1	3
(i) " although.....easy, natural, and friendly, her....."	1	3
(j) "correct"	54	0
(k) other incorrect	46	11
(l) other correct	0	8
N/A	10	

Achievement on this section is just at the average achievement of the whole group.

(c) In usage, 6 items contribute to make a score of 52.7%,--well above this group's accomplishment in other lines.

	SCORE	POSSIBLE	%
B7(9)	228	800	28.5
B8(1)	261	600	43.5
B8(5)	192	600	32
B8(9)	378	600	63
B8(8)	438	600	73
B8(10)	507	600	84.5
	<u>2004</u>	<u>3800</u>	<u>52.7</u>

Question B7(9) tests the "fewer-less" error.

Answers were as follows:

RELEVANT EXCERPT	MARK 0	MARK 4
(a) " There were twenty fewer accidents"	0	50
(b) " There were twenty more accidents.."	5	6
(c) "Correct"	60	0
(d) "...twenty accidents less...."	20	0
(e) other incorrect	50	1
other correct	1	0
N/A	7	

Since 57 pupils in all were given four marks, achievement was 28.5%.

Question B8(1) deals with the use of the correlative "not only-but also".

RELEVANT EXCERPT	MARK 0	MARK 3
(a) "He causes worry not only to his teachers but also to....."	0	36
(b) "He not only causes.....but also to....."	47	7
(c) "He causes worry not only to... but to his....."	10	8
(d) ".....worry to (both) his....."	21	20
(e) ".....to his parents as well as his teachers....."	3	5
(f) " He not only.....but he also causes....."	2	0
(g) other incorrect	19	3
(h) other correct	10	8
N/A	1	

Achievement was 43.5%.

In question B8(5) the non-existent word "enthused" is to be eliminated.

RELEVANT EXCERPT	MARK 0	MARK 3
(a) "...difficult to be enthusiastic (concerning, about, over).."	0	38
(b) "... to be (moved, aroused, pleased) by his....."	5	15
(c) other incorrect	102	2
other correct	3	9
N/A	25	

Achievement here was 32%. Perhaps a losing battle is being waged by English teachers at this particular point since this was least known among the usage facts tested.

Use of "due" as an adjective, rather than its common misuse as a subordinating conjunction is the topic of this question (A8(9)). The answers were as follows:

RELEVANT EXCERPT	MARK 0	MARK 3
(a) "Because of....my theme was late " (or reverse).....	0	101
(b) "My theme was delayed because of.."	0	2
(c) "Due to an accident, my theme....."	48	5
(d) other incorrect	17	0
other correct	2	18
N/A	7	

63% of the students were able to detect and correct this error.

In question A8(8) a definition which eliminates the word "when" is required.

RELEVANT EXCERPT	MARK 0	MARK 3
(a) "....examination (requires, demands, calls for) careful....."	0	9
(b) "....examination is one(in, on) which (one, you) must....."	1	13
(c) " (while, when) writing a you must....."	0	12
(d) " (at, during, for, in, on) a final examination (one, you) must.."	9	101
(e) " A final examination is when you.."	13	0
(f) other incorrect	26	1
other correct	0	10
N/A	4	

High achievement was made on this question of 73%.

Question B8(10) involves the error in logic which arises in confusing the meaning of "any" and "any other". Most students were able to find this one.

RELEVANT EXCERPT	MARK 0	MARK 3
(a) "...deposits than any other....."	0	152
(b) other incorrect	11	2
(c) other correct	9	15
N/A	11	

This question was answered better than "any other" on the entire paper. 84.5% of the students had it right.

The average achievement on this section of 52.7% indicates that teachers are stressing, and students are learning usage better than most other sections of the English course. In fact, all of these mechanical facts about spelling, punctuation, and usage are relatively well done. Of 6200 marks available in all language facts, 2956 were awarded to the group for an average achievement of 47.7%. This is almost twice as well as they did on the facts of literature. Perhaps teachers have allowed newspaper editorial writers to make them over-conscious of mechanics at the expense

of equally important things such as our literary heritage.

TABLE VI SUMMARY OF ACHIEVEMENT ON FACTUAL MATERIAL

	ITEMS	% ACHIEVEMENT
Drama	5	37.2
Poetry	1	3
Essays	6	23.5
Miscellaneous	6	18.2
Spelling	2	40.5
Punctuation	1	38
Usage	6	52.7

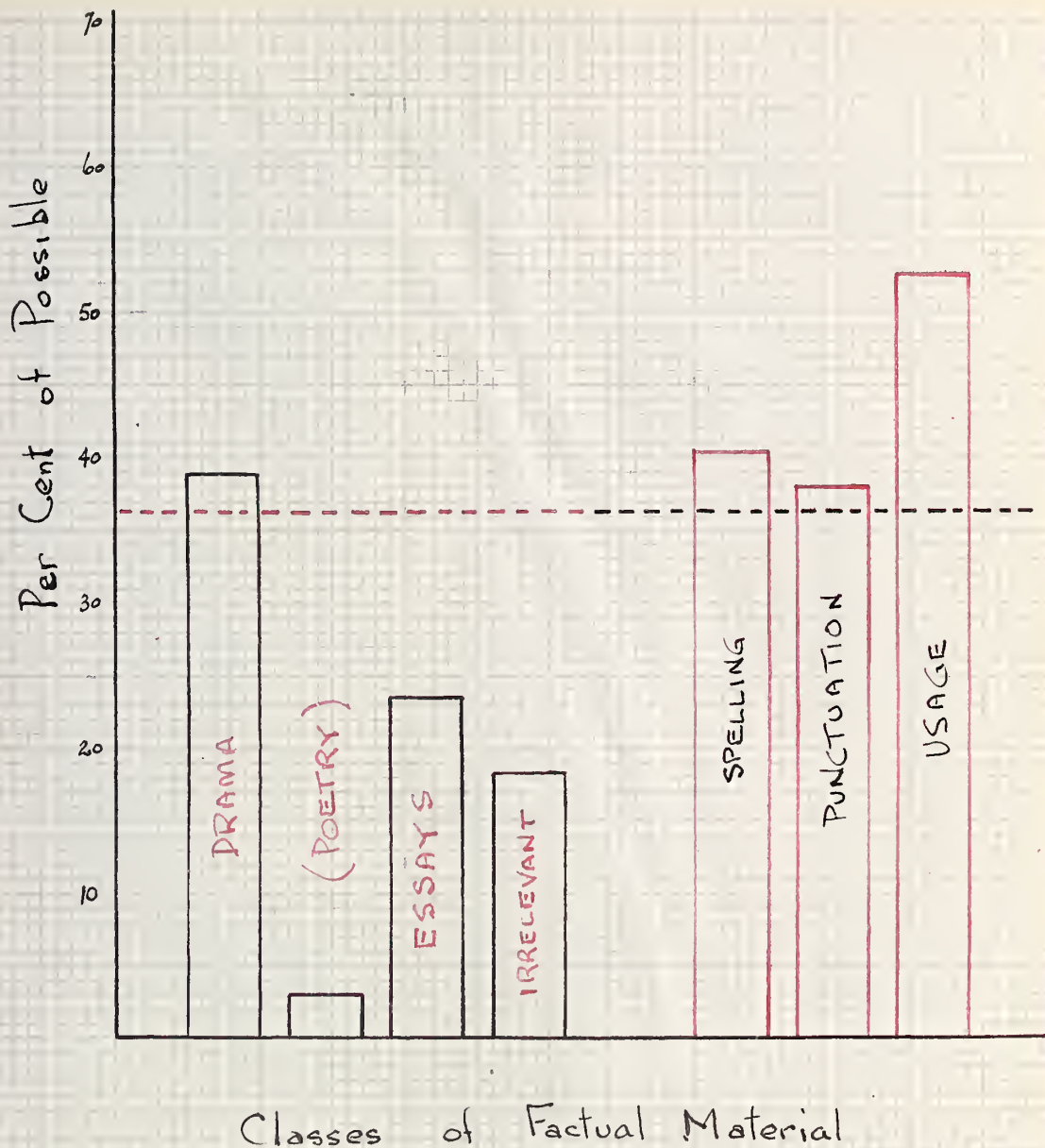


Fig. 3 Achievement in Factual Material
English 3, 1948

CHAPTER FIVE ACHIEVEMENT ON TECHNICAL TERMS

I. The Literature Paper (A)

The percentage of correct responses for 9 items containing technical terms on the A paper was 23.5%. The items selected were those in which the technical term was vital to the selection of a correct response.

a. Technical terms concerning poetry were as follows:

ITEM	SCORE	POSSIBLE	%
A29	765	4000	19
A30 (A)	130	1000	13
A35 (A)	235	1000	23.5
A35 (B)	195	1000	19.5
	<hr/>	<hr/>	
	1325	7000	18.9%

In Question A29 the student is set the problem of deducing what a ballade is, given a model from which to make the judgment. The test does not lie in knowing what are the marks of poetic forms. 19% only, showed themselves masters of this elementary exercise in poetry appreciation. Answers were as follows:

ababbcbc rhyme scheme	72
3 stanzas of eight lines and 4 line envoi	36
in lines of four feet, majority iambic	19
refrain in each division	13
four rhymes, no rhyme repeated	2

Many pupils completely ignored the model given them, and tried instead to reproduce what they had been taught about a very different thing with a similar name, the ballad. This happened in 55 instances.

In Question A30 (A) the technical term studied is "alliteration". Only 13% of pupils in the group were able to choose this poetic device as occurring most frequently. Answers were:

Alliteration	26
Repetition	20
Personification	17
Rhyme	16
Simile or metaphor	8
Onomatopoeia	5
Other answers	67

In A35 (A) the technical term "inexact rhyme" is tested and 23.5% of the group could give acceptable answers. A35 (B) again used the term "poetic device" and required the technical answer "half-line" which 19.5% were able to give.

On these four questions requiring knowledge of technical terms in poetry, the total score was 1325 out of 7000, giving a per cent achievement of 18.9. This is apparently one of the weakest spots in accomplishment on the entire paper.

b. Miscellaneous

ITEM	SCORE	POSSIBLE	%
A5	1280	2000	64
A17	450	1200	37.5
A42 (2)	263	2000	13
A8	265	3000	8.8
	<hr/>	<hr/>	
	2258	8200	27.5

Question A5 called for knowledge of what is meant by "time setting". The term is almost self-explanatory, and the answers given were, on the whole, good. The achievement rating is 64%.

Question A17 was also concerned with "time setting". Responses were as follows:

Bonaparte	125 #
use of coaches	77 #
dance referred to as ball	41
song "Girl I Left Behind"	31
oil lamps	22 #
war between France and	
England	22
corsetiere	21
Indian service	19
"Duke" leading army	19
going to war on horseback	13
use of bugles	13
breach of etiquette to	
smoke in presence of	
women	7
curtseying	5 #
cigar a "weed"	1
other answers	104

While many of these answers have considerable merit as indications of the time of the play on which they were based, only the ones marked with a star

were admitted by the answer key. Consequently the achievement score of 37.5% may be held to underestimate knowledge of the term "time setting". It is probable that Question A5 gives a more accurate measure.

Question A42 (2) requires the examinee to understand what is meant by "contrast". The marking key gave four samples of the kind of contrast expected. But no candidate was able to give a clear-cut contrast which could be described as explaining the humor of the piece. As is illustrated below, markers were sometimes willing to give full marks for a certain answer, sometimes not. Only one gave part marks.

ANSWER	MARKED	MARKED
	5	0
camel chokes - mild statement	17	24
eating cloth - eating paper, cough candies, etc.	19	3
the smooth collar - the rough camel	1	0
article of apparel - article of diet	8	5
camel eating coat - camel choking	2	1
camel's enjoyment - human disgust	3	3
temporary relief - permanent satisfaction	0	4
others		53

Achievement on the question was 13%.

Question A8 tested, in part only, the meaning of the term "narrative writing". The answers were not good, perhaps because the exact significance of the question was not understood. The key shows that some indication of the author's purpose was wanted. Many students, on the other hand, looked for reasons, for some justification of the practice.

On these miscellaneous technical terms, 2258 marks were scored of 8200 possible for a rating of 27.5%, well below the average on the whole paper.

II. The Language Paper (B)

a. A total of 12 terms were concerned with ideas about grammar. On all of them achievement was 34.1%, only slightly below the total average of 36.5%. In detail, terms tested and results were as follows:

	ITEM	SCORE	POSSIBLE	%
A Grammatical				
verb	B4(1,2,3, 4,6,7,8, 9)	621	1600	38.8
noun	B4(1,2,6)	307	600	51
adjective	B4(2,4,5, 8)	341	800	42.6
verbal	B4 (6)	45	200	27.5
tense	B4 (3)	93	200	46.5
degree of				
comparison	B4 (10)	75	200	37.5
compound verb	B6 (1)	93	600	15.5
Nominative				
ab. phrase	B6 (2)	6	600	1
adverb clause	B6 (3)	240	600	40
adjective				
clause	B6 (4)	267	600	44.5

participial				
phrase	B6 (5)	315	600	52.5
appositive	B6 (6)	52	600	8.5
		<hr/>	<hr/>	
		2455	7200	34.1

b. On the four items which tested rhetorical ideas, the mean achievement was 48.7, somewhat better than average. They were as follows:

	ITEM	SCORE	POSSIBLE	%
B Rhetorical				
periodic	B5 (1)	116	200	58
balanced	B5 (2)	163	200	81.5
loose	B5 (3,4)	229	400	57.3
precis	B9	1738	5000	35
		<hr/>	<hr/>	<hr/>
		2246	5800	48.7%

Question B(9), which involved knowing the term "precis", gave an average achievement of 35%, but marking was extremely uneven. The sample given in the marking key is one sentence of 20 words, "Common sense, as valuable to life as sunlight, and as little appreciated, requires sagacity, penetration, comprehension, and swiftness of judgment.", but the outside limit mentioned in the question was three sentences containing fifty words. A few extreme answers, and the marks assigned, are quoted:

Paper #6141 - Mark 9

"Common sense, though much rarer, is a far more better trait than genius. This can be seen by enumerating the different parts of which

common sense consists. This can also be known by the many different ways comon sense helps us."

Paper #6038 - Mark 7

"Common sense is a rare quality, as it is a positive faculty, that gurds our actions. It is a combination of foresight, circumspection and comprehension and doesn't depend on brilliancy. Common sense is very valuable, but is seldom thought of."

Paper #4199 - Mark 22

"In this paragraph we learn that common sense is a rare quality or should we say that it is a positive faculty. It teaches us what to say and what not to say, what to do and what not to do.

Paper #4083 - Mark 5

"Common sense is little thought of, but is of great importance. It is the faculty which instructs us what to do or say at the right time."

Paper #3886 - Mark 10

"Common sense is one of the highest powers of intelligence which enables us what to do. There are a great many faculties which constitute this common sense, which is a quiet unadmired sense. It is an unconscious worker but rapid piece of foresight, which is very valueable."

Paper #3734 - Mark 0

"The genius quality in human nature is much more abundant than common sense. This may sound wrong, but you will find it to be true. Common sense tells us what to do in all cases that may arise about us in our lives."

There is not much to choose among these papers, If anything #6038 with a low mark of seven is a little the best of them. All the worst faults associated

with subjective marking crop up in this type of question, casting considerable doubt on the reliability of the test scores as a whole.

The average mark on these questions about rhetoric is 48.7, which is substantially higher than that on most other parts of the paper.

(c) Word Analysis

Question B(4) as a whole deals with the meaning and functions of a "suffix" although other technical terms were involved, too. Achievement was 58%, the third highest achievement score on the English paper.

Average achievement on these technical terms was 41.3%, compared with 36.5% for the whole paper.

TABLE VII SUMMARY OF ACHIEVEMENT ON TECHNICAL TERMS

	ITEMS	% ACHIEVEMENT
Poetry	4	18.9
Miscellaneous	4	27.5
Grammatical	12	34.1
Rhetorical	4	48.7
Word Analysis	1	58

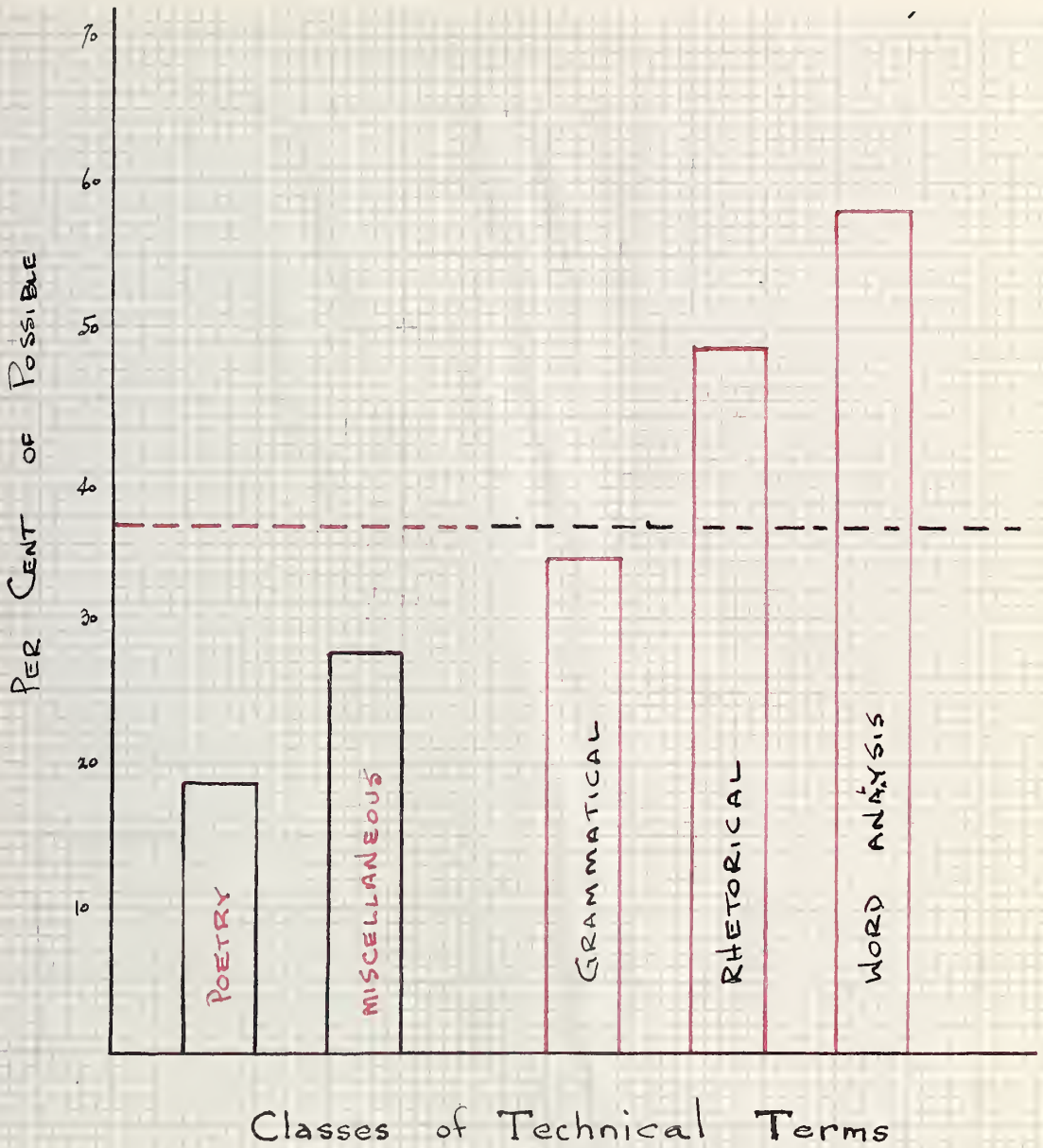


Fig.4 Achievement in Technical Terms
English 3, 1948

CHAPTER SIX ACHIEVEMENT ON GENERALIZATIONS

I. The Literature Paper (A)

Six questions on this paper have been taken to indicate ability to generalize about literary ideas. The achievement score on them is 26.5%

a. Drama

Two generalizations were about Shakespearean drama.

	ITEM	SCORE	POSSIBLE	%
1. It was often Shakespeare's practice to end a scene by using a rhyming couplet	A26	275	1000	27.5
2. Shakespearean plays are written in blank verse, i.e. iambic pentameter	A27	400	1000	40
		<hr/>	<hr/>	
		675	2000	33.8

Of the total of 2000 marks available a score of 675 was made for average achievement of 33.8%.

b. Poetry

A complete list of answers given on Question A33 may be found in Appendix I. One might argue that

this question is the nearest approach to the creative aspect of writing poetry. In the first stanza the words "melancholy" and "dull" should be rejected because a word of two syllables is needed to complete the line. 14% of the group did not realize this. "Glowing", although it introduces some interesting alliteration, does not fit the meaning, since we already have the idea that the mistletoe berries are "dim". The choice then lies between "darkish", a less interesting word, and "sheenless" which ought to have been selected, and was selected by 41%.

In the second stanza both "bellowing" and "threatening" have the virtue of being alliterative, but, strictly speaking, they contain too many accents to suit the line. 66% chose them. The ugly, unsuitable "rasping" and "stretching" were rejected by all but 21%. 13% noted the beautiful assonance of "hollow throat" and made the correct choice. This was much more complex than the choice in stanza one, and it is small wonder that many (61%) preferred what is undoubtedly the second best choice, "bellowing".

In stanza three, "warble", "whistle", and "carol" should be rejected immediately on the ground that the accent is wrong, the choice then lying between the ugly "peep" and expressive "pipe". 17% either

guessed or reasoned correctly in this instance.

One rejects both "pretty" and "beautiful" at once for the next stanza because they are hackneyed. It is encouraging to note that 97% of the group did so. "Scintillating" is wrong because of its accents, and "dazzling", which 59% chose, because of its meaning. That leaves "burning", and a good poetic ear immediately chooses it for its assonance with "astir", Achievement at this point was 25%.

In the final stanza, "interval" should have been rejected immediately because of its accent. This 5% failed to do. "evening" should not have been chosen because of the clue given by "matins" and "Dawn" that the setting in time is morning. 62% failed at this point. Of the remaining words, "opening" is dull, "recess" is a little aside from the meaning wanted, and "casement" has the virtue of alliteration with "sky" and "lark". The latter word was chosen, however, by only 6.5%.

The generalization derived from the question is very well tested, and the score a close indication of achievement in this field.

	ITEM	SCORE	POSSIBLE	%
Writers of poetry try to use words of suitable accent and meaning which, in addition, are interesting and pleasant	A33	1025	5000	21

c. Essays

The generalizations derived from question A39 have been listed as scored without the deductions for giving other than the correct answer. There is a discussion of this point under the section on factual material about essays.

	ITEM	SCORE	POSSIBLE	%
1. Modern essays tend to be of the practical variety.	A39	146	200	73
2. The ideas of modern essays are frequently controversial in character	A39	158	200	79
3. An essay reveals something of the personality of the writer	A45 (A1)	220 <u> </u>	1000 <u> </u>	22
		524	1400	37.4

On question A45 (A1) one may hazard a guess that students were becoming pressed for time or fatigued since the proportion of no attempts is up to 22.5%. Achievement of 22% on this question, then, may be far from an accurate measure of how well this generalization was understood.

Of the 1400 marks available, this group scored 524, which is 37.5%, just above the average for the whole paper of 36.5%

The average on all of these literary generalizations was 26.5% achievement.

II. The Language Paper (B)

Thirteen items with regard to grammar, punctuation, and rhetoric are used to make up these generalizations. The average achievement on them is 57.6%, which is much higher than on all other parts of the paper.

a. Grammar

The following are the generalizations in grammar:

	ITEM	SCORE	POSSIBLE	%
1a	Participal may not be used as the main verb in a sentence	B7(2) 656	800	82
2	Pronouns such as "it" must have an antecedent	B7(5) 552	800	69
3a	Possessive adjective must be used with a gerund	B7(6) 504	800	63
4	The case of a relative pronoun depends upon its grammatical use in its <u>own</u> clause	B7(7) 548	800	68.5
5	The subjective mood should be used to express a condition contrary to fact	B7(4) 396	800	49.5
		<hr/>	<hr/>	
		2656	4000	66.4

Question B7 (2) was marked as follows:

Rel. Excerpt	Marked 0	Marked 4
(a) ... twinkled ...	3	29
(b) ... promised ...	1	110

(c) "correct"	12	0
(d) other incorrect	11	1
(e) other correct	6	24
(f) no answer	3	

Thus 82% were able to find and remedy this mistake.

Question B7 (5), about the unrelated "it", was marked as follows:

Excerpt	Marked 0	Marked 4
(a) "...I have just finished (describes, takes up)..."	0	91
(b) I have just finished a book which	0	8
(c) The book that I have just finished takes up	0	9
(d) "correct"	11	
(e) other incorrect	21	15
(f) other correct	2	15
(g) no answer	6	

Again a satisfactorily high percentage of the students was able to remedy this error.

In question B7 (6) the error of failing to use the possessive with the gerund, which breaks upon most Grade IX students as a startling thing, appears to have become to Grade XII students not quite so monstrous. Achievement was really somewhat less than the 63% recorded, since in 19 instances four marks were awarded in circumstances which indicate that the student did not really recognize the error.

Excerpt	Marked 0	Marked 4
(a) "correct"		108
(b) The principal ...	6	12
(c) The Principle ...	12	1
(d) ... consent to us playing	15	0
(e) other incorrect	32	6
(f) no answer	8	

In Question B7 (7) the marking was as follows:

Excerpt	Marked 0	Marked 4
(a) ... to whoever ...	1	114
(b) ... to who ever ...	7	12
(c) "correct"	42	0
(d) other incorrect	10	0
(e) other correct	0	11
(f) no answer	3	

Achievement was 68.5%

In question B7 (4) the once commonplace, now almost passé', subjunctive mood is tested. The achievement score of 49.5% is much lower than that on other grammatical items. But it is perhaps worth noticing that even on this rather formal, and perhaps vanishing construction the achievement is well above the general level on the paper of 36.5%. It was marked as follows:

Excerpt	Marked 0	Marked 4
(a) "correct"	0	94
(b) If it was necessary ... ,	29	0
(c) "to earn part of your"	7	1
(d) "continuing school"	14	1
(e) other incorrect	18	2
(f) other correct	21	1
(g) no answer	12	

On five generalizations about grammar, the group studied achieved their highest score, a mark which

is 66.4% of the possible.

b. Punctuation

Only one generalization, that tested in Question B7 (8), deals with punctuation.

	ITEM	SCORE	POSSIBLE	%
1. Non-restrictive clauses must be set apart by commas.	B7(8)	528	800	66

The question was marked as follows:

Excerpt	Marked 0	Marked 4
(a) ...high school, which was also my happiest, was ...	0	96
(b) ...school (which was also my happiest) was	1	1
(c) other incorrect	30	8
(d) other correct	19	27
(e) no answer	1	

This gave an achievement of 66% which was exceeded only by the work on grammatical questions.

c. Rhetorical

Seven generalizations about rhetoric which were tested resulted in achievement of 48.6%. They were as follows:

	ITEM	SCORE	POSSIBLE	%
1 A participial phrase must be placed near the word which it modifies	B7(10)	256	800	32
2 Sentences may not be joined by using a comma	B7(12)	496	800	62

3 Parallel structure requires the use of similar grammatical forms	B8(2)	207	600	34.5
4. Ideas of lesser importance in a sentence should be subordinated	B8(3)	244	600	40.7
5 An unexpressed word may not precede an expressed word of different number	B9(4)	171	600	28.5
6 An adverb or adverb phrase may not be placed between the "to" and the remainder of an infinitive phrase	B8(6)	489	600	81.5
7 Adverb modifiers must be correctly placed	B8(7)	372	600	62
		<u>2235</u>	<u>4600</u>	48.6%

Question B7(10) deals with that very commonplace error upon which an attack is begun as early as Grade VII, the dangling participle. The score of 32% warns that even with matriculated Grade XII students it is still a difficulty.

Excerpt	Marked 0	Marked 4
(a) Having studied during the entire week, I ...	0	14
(b) The exam caused me no difficulty (as, since, because, for) I studied	5	27
(c) (After, Since, Because) I had studied the entire week, the exam...	3	23
(d) "correct"	84	0
(e) Other incorrect	36	3
(f) Other correct	1	1
(g) No answer	3	0

Question B7 (12) tests ability to detect the old, familiar comma error. It was marked as follows:

Excerpt	Marked 0	Marked 4
(a) ...lull in aviation, (and, but) not until	2	29
(b) ...lull in aviation. Not until...	4	52
(c) ...lull in aviation; not until...	1	17
(d) "correct"	29	0
(e) other incorrect	29	20
(f) other correct	4	7
(g) no answer	6	0

Achievement on this question was 62%.

The much more advanced stylistic idea tested in Question B8 (2) gave poorer results. Achievement was only 34.5%. This is how it was marked:

Excerpt	Marked 0	Marked 3
(a)...to a student who has barely enough...and (who) is ...	5	29
(b)...to the student who is working for board and room with...	6	6
(c) to the student who (works, is working)...and has...	3	21
(d) other incorrect	87	4
(e) other correct	16	9
(f) no answer	14	0

Question B8 (3) the group found difficult, achieving only 40.7%, although the principle tested

is one which is stressed from elementary school years. It is perhaps significant that 24 pupils of the group of 200 were baffled to the point of not trying this question, which tests, not a specific point, but the very essence of logical writing, subordination. It was marked as follows:

Excerpt	Marked 0	Marked 3
(a) Having always enjoyed reading, I... but now (as, that) I am busy I can	0	3
(b) Having always..., I used... but now being very busy I..	0	4
(c) (As, Because, Since) I have always...I used...but now (being very, that I am)...	1	6
(d) (As, Because, Since) I have always...I used...but now I am...and can...	1	5
(e) I have always enjoyed reading at least...but now I am very busy and can...	5	8
(f) Other incorrect	72	15
(g) Other correct	16	40
(h) No answer	24	

Question B8 (4) deals with an error which is more easily felt than explained. It is not likely that those who gave a version marked correct, knew the reasons as stated in Fowler's Modern English Usage,

"The rule that has been broken... is that you cannot understand out of a word that is yet to come another word...but only the same word... When, as always happens in this idiom,

there is a change of number, the only thing is to see that the place from which the understood word is omitted is after, not before, the word from which it is to be supplied; for from a word that has already been expressed the taking of the other number is not forbidden." (1)

That is, the supplied word "team" may take singular number following "teams", but not before it.

Only two individuals hit upon the best rhetorical arrangement, the one specified in the marking key.

Excerpt	Mark 0	Mark 3
(a) His is one of the most popular teams in our league, if not the most...	0	2
(b) His team is one of the most popular, if not the most popular, in ...	8	12
(c) His is one of the most popular teams, if not the most popular, in ...	2	2
(d) His is one of the most popular, if not the most popular team in ...	31	8
(e) His is one of the more popular, if not the most popular team in ...	5	2
(f) His team is one of the most popular teams in our league, (etc.)	37	19
(g) Other incorrect	47	6
(h) Other correct	3	7
(i) No answer	9	0

Here answers (a), (b), (c), and some others (h) are correct, but those in (d) and (e) should

(1) Fowler, H. W. : Modern English Usage; London, Oxford, (c1940); pp. 401, 402

definitely not have been credited. Answer (f) avoids the whole problem by changing the sense. Discrepancies in marking just about cancel out, and the achievement score of 28.5% is probably close to being accurate.

Question B8 (6) is one of the higher scores at 81.5%, possibly because the error involved is one readily grasped by common sense; it does not require understanding of any unusual rhetorical principles.

Excerpt	Mark 0	Mark 3
(a) I could answer only...	0	146
(b) The first three...were all I could answer	0	4
(c) I could answer the first three questions only.	1	4
(d) I was only able ...	5	1
(e) Other incorrect	23	1
(f) Other correct	3	7
(g) No answer	5	0

In Question B8 (7) 62% was the achievement score. It was marked as follows:

Excerpt	Mark 0	Mark 3
(a) I (promised faithfully, faithfully promised) never again to be so hasty...	0	59
(b)..faithfully that I would never...	1	11
(c) I faithfully promised never to be so hasty again...	1	7

(d) Other incorrect	67	6
(e) Other correct	7	21
(f) No answer	20	0

Of the 4600 marks available on these generalizations about rhetoric, the group were given 2235 for an achievement score of 48.6.

The average score for generalizations about grammar, punctuation and rhetoric is 57.6. This is much above the total average of 36.5

TABLE VIII SUMMARY OF ACHIEVEMENT ON GENERALIZATIONS

	ITEMS	% ACHIEVEMENT
Drama	2	33.8
Poetry	1	21
Essays	3	37.4
Grammar	5	66.4
Punctuation	1	66
Rhetoric	7	48.6

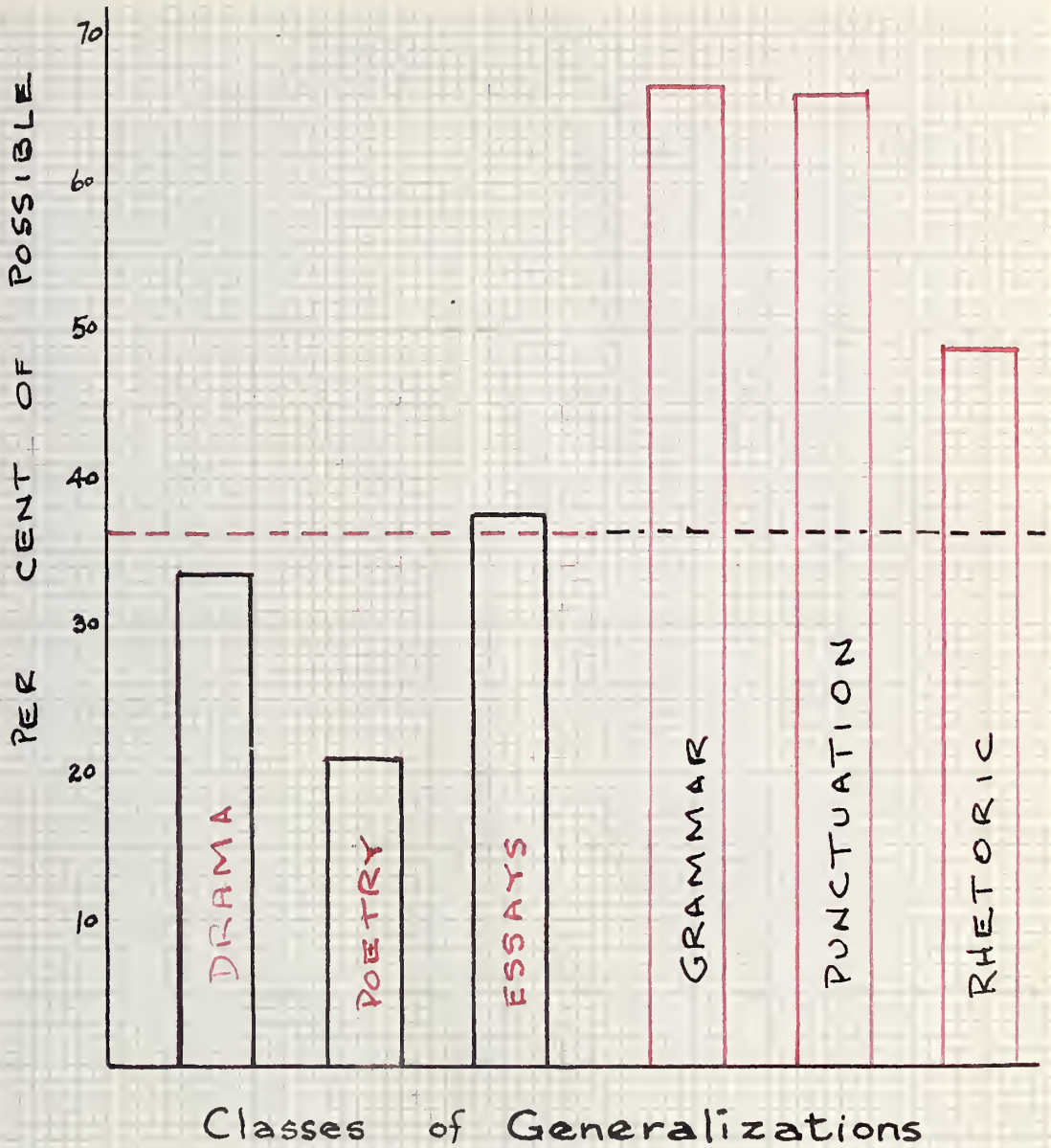


Fig. 5 Achievement in Generalizations
English 3, 1948

Chapter Seven ACHIEVEMENT ON "SIGHT" QUESTIONS

(1)-- The Literature Paper (A)

Twenty-eight items which did not bear on any particular part of the literature texts are grouped together in this section. Presumably they were intended to test literary power or skill, as distinct from literary knowledge. They are listed under the sub-headings of drama, poetry, prose.

	SCORE	POSSIBLE	%
A13	1786	6000	24.8
A14	646	2000	32.3
A18	260	1000	26
A21	702	3800	18.5
A22	480	2000	24
A24	296	800	37
	<hr/>	<hr/>	
	4170	15600	26.7

(a) Drama

Six questions are based upon the selections from "Becky Sharp" and Act III of "Richard II".

Question 13 called firstly for that rather difficult thing, a character sketch, and in the second place for a precise answer to a precise question,--Becky's policy in regard to each character. Answers on the whole were rambling and showed little penetration or insight into the relations in the play. As a consequence marking was subjective and varied, sometimes too generous, sometimes too hard. Very little faith can be

placed in the achievement score of 29.8%.

In Question 14 two things were required, a "yes" or "no" answer to the question whether or not Becky Sharp is sincere, and definite references to points in the play which would supply proof. The answer was as follows:

- i. YES -- 26%; NO -- 68%.
- ii. No definite reference 20%; definite reference 74%.
- iii. N/A 6%.

Most answers showed little clear comprehension of the exact point of Betty's remarks about gambling. Markers were extremely hesitant about giving full score for even admissable answers. Achievement was 32.3%. Samples of the unevenness in marking follow:

- i. Paper #6038 (Mark 2)
"No, she is not sincere. When Rawdon returns she asked if he took any money from George."
- ii. Paper #6021A (Mark 2)
"Becky isn't sincere. She is very outspoken and has a ready remark about anything."
- iii. Paper # (Mark 6)
"Becky is not sincere. She treats

every man the same when she believes they might be useful. She is a married woman, but flirts with both George and Joseph."

Version (i) is not well-expressed but has the whole point; (ii) says nothing and is properly marked 2; (iii) says nothing more elaborately, with no definite reference and is marked 6.

Question A18 has an extremely difficult question to answer, and to mark. It involved value judgments and individual taste. Amongst high school youngsters conditioned by Hollywood films to regard dramatic character as either good or bad, weak or strong, it is not surprising that the majority were unable to get past a simple condemnation of George's love of gambling, or the presumption that he was weak and mild because Becky successfully contradicts him. Not many were able to see the "dashing character, living for the present only. Cool and efficient." of the key. Achievement was 26%.

In Question 21, AB, the chief failure was in not giving "specific reference" to the play for points which were made. In part C the marking was too rigid, for it excluded redeeming qualities such as belief in God, or ability to pluck

up courage, which are just as obvious to a person coming to this excerpt for the first time with no knowledge of the whole of Richard II. Achievement on the question was a weak 18.5%.

In question A22 (A), lines 27 and 28 were frequently paraphrased as being the Bishop's advice, whereas the heart of what he has to say lies just beyond this pompous formal declaration, which he makes not sincerely, but as a concession to dogma. This distinction was too difficult for most students, and achievement was only 12%. They were much better able to notice the effect of having the thing put by Shakespeare's "plain blunt man". On part B the score was 36%, and on the question as a whole the achievement was 24%.

Not many students were able to penetrate the imagery of Richard's comparison of himself to the sun; in spite of this, achievement here was average at 37%.

There were 4170 marks earned on these sight selections about drama, out of 15,600. The achievement on this section is thus 26.7%.

(b) Poetry

Five items were concerned with "sight" poetry. They were:

	SCORE	POSSIBLE	%
A30(B)	85	1000	8.5
A31	420	2000	21
A34	170	2000	8.5
A36	809	3000	26.9
A37	815	3000	28
	<hr/>	<hr/>	
	2299	11000	20.9

Since only 26 examinees were able to name the poetic device used most extensively in the poem in Question A30A, one would expect even fewer to be able to explain what effect is secured by using it in Question A30B. Only 17 could do so, which makes an achievement score of 8.5%.

On the basis of pure guessing and chance, one might expect to have 38.8 answers in each part of Question A31 since 194 replies were given. The actual score was (e) 57, (a) 42, (b) 40, (d) 38, and (c) 17. Considerable doubt, therefore, exists as to how many of the 42 who correctly checked (a) part knew the poet's meaning. Assuming that none guessed, we may put the achievement score at 21%.

Of the 21 pupils who received marks greater than zero on Question 34, only one or two had an answer which could be considered in any way better than the others. Achievement on the question was only 8.5%.

Questions A36 and A37 based on "Cargoes" were much alike in that the answers should have picked out specific points for mention, and that examinees were unable to do so. None of the five answers which were given full fifteen marks in A37 did, in fact, give the "evidence" suggested by the key,--i.e. three stressed syllables at the end of each stanza. Achievement scores on these two were 26.9% and 28%.

Of the 11,000 marks available on questions included in this section, only 2299 were scored. Again poetry is indicated as a very weak spot with average achievement of only 20.9%.

(c) Prose

Seventeen items asked questions about pieces of prose which it is assumed were read by the student for the first time on the examination paper. They were as follows:

	SCORE	POSSIBLE	%
A1	510	1000	51
A2	240	1000	24
A3(1)	340	3000	29.2
A3(2)	685	1000	68.5
A4	823	1000	82.3
A6	840	1000	84
A7	820	1000	82
A9	740	1000	74
A10	540	1000	54
A11	1770	5000	35
A12	250	1000	25

	SCORE	POSSIBLE	%
A42(1)	162	1000	16.2
A42(3)	280	1000	28
A43(1)	635	1000	63.5
A44	900	4000	22.5
A45(B)	290	1000	29
A45(C)	420	1000	42
	<hr/> 10245	<hr/> 26000	39.4

Most of these, with the exception of Question A44(A), were objective-type questions. The answer depended upon ability to read and interpret ordinary English prose. Detailed data on the answers given may be found in Appendix A.

Question A44(A) required more critical reading ability, perhaps, than any other question on the paper. Inaccuracies found were as follows:

- | | |
|--|----|
| 1. Military aircraft are not suitable for defense. | 42 |
| 2. No gasoline shortage exists. | 40 |
| 3. Definite statement that Russia has 14000 planes | 11 |
| 4. No logical connection between gas shortage and sending money. | 20 |
| 5. Others | 2 |

A point ignored by the marking key,--that the summary introduced an illogical causal connection between sending billions to Europe and the gasoline shortage, was mentioned by a number of students. It was given a mark of 10 in eight

instances and 0 in twelve others.

On all of these questions about "sight" prose selections, 26,000 marks were available and 10,245 were scored which makes an achievement score of 39.4%. This is somewhat above the overall 36.5% score.

On all literature "sight" pieces the achievement was 35.6% score.

(2)-- The Language Paper (B)

Included in the "sight" category are creative questions, such as the one requiring the writing of an essay, vocabulary questions, and style judgments.

(a) Creative

Four items in this class were as follows:

	SCORE	POSSIBLE	%
Bl(A)	6326	10000	63
Bl(B)	4051	10000	41
Bl1	2829	10000	28
Bl2	1488	4000	37
	<hr/> 14694	<hr/> 34000	43.2

In Question Bl(A) a 300-word essay is required. The total mark was 100, fifty of which were specifically designated as "bonus" marks to be awarded for "vividness of writing, distinctive style, pithiness, or excellence of construction."

A special, separate marker was assigned the task of awarding bonus marks. Very careful instructions were given to make clear the precise function of the bonus mark. Each mark was to be justified by a "clear reason". A warning was given in advance that from fifty to sixty per cent of essays should receive no bonus. In the light of this, what actually happened is disturbing. $2\frac{1}{2}\%$ of this group, which probably could be expected to have fewer bonus marks than those in higher categories, received no bonus marks. Only 9 papers showed a reason for the bonus mark. 13 others had derogatory comments, which could not possibly be reasons for giving a bonus. 172 papers had no comments in explanation of the bonus mark. The mode of bonus marks awarded was 25, with 28 papers receiving that mark. The median was 23, with other clusters around the 10 and 20 mark.

The other fifty marks, being much more objectively awarded, had a greater range and no tendency to bunch at the 10, 15 or 25 mark.

Achievement on the bonus section was 41% and on the basic, 63%.

Errors on the essay had marks deducted according to a scale. Results were as follows:

MARKS DEDUCTED

	0	1	2	3	4	5	6	7	8	9
Spelling	14	25	35	23	31	21	12	9	9	20
Punctuation	17	27	27	33	19	13	62	-	-	-
Word Usage	30	45	42	35	22	8	17	-	-	-
Grammar	61	42	43	24	11	11	4	3	-	-
Form	65	58	38	18	21	-	-	-	-	-

MARKS DEDUCTED

	0	2	4	6	8	10	12	14	16	18
Sentence Errors	42	40	45	23	26	11	3	4	2	3

Question B11 was marked by the same markers who awarded the bonus in B1. To quote the marking key, "The paragraph demands, first of all, a definition. Though the student write with the pen of men and angels, if he fails to write a definition he should receive zero." As in all questions of this sort, the marking was very subjective. Samples of the same resultant discrepancies follow:

Paper #2258 (Mark 26)

Rollerskating

There are few people who realize what can be obtained from this sport. After struggling with your school figures, you may master different dances on "skates". What a wonderful feeling to hear music of different beats and rhythms, and to be able to dance to each of them. Not only is there the dancing point of view but many others. Some spend their time learning to spin, and putting on performances for the public who greatly enjoy it. A spin consists of a "pivot", usually a boy who throws and swing a girl about, called a "flyer". Some of the spins are done blind-folded. They comprise of such things as lighting matches on the floor, and picking up hankies with your mouth, of a death defying speed, while only being held by one foot, the face barely touching the floor. This sport certainly has brought joy to many boys and girls!"

Paper # 2261 (Mark 0)

Good Teaching

Good teaching involves the thoughts, reasoning

and arguments of the student, as well as the opinions and beliefs of the teacher. The pupil should be allowed to form his own conclusions, form his opinions and be able to reason out a problem for himself, with the teachers aid. He should be eager enough in his desire for an education to want to prove things by experiment, and should be encouraged to do so by the teacher. A good teacher will not let a pupil base his conclusions on the things he believes, unless he is absolutely positive his opinions and ideas are right. "

The first of these two papers quite obviously defines nothing. It may give a reasonably good description of roller skating skills. The second paper has a definition, probably a pretty good definition, of good teaching.

Achievement on this section was 28%. This is much lower than might reasonably have been expected.

It is doubtful whether B12 has much creative about it, but it involves an important principle of good writing,--that of coherence, and for want of

a better classification is included here. Achievement on the item was 37%.

Of the 34,000 marks available for creative writing, 14,694 were scored to make per cent achievement of 43.2% on the section.

(b) Vocabulary Two questions dealt exclusively with testing vocabulary. They were:

	SCORE	POSSIBLE	%
B2	4182	8000	52
B3	4438	8000	56
	<hr/> 8620	<hr/> 16000	<hr/> 53.9

Detailed answer tabulations may be seen in Appendix B. On this section, worth 16,000 marks, the score was 8,620 for an achievement of 53.9%.

(c) Style Four of the test paper items were concerned with the quality of style in writing. They were as follows:

	SCORE	POSSIBLE	%
B13	2528	8000	32
B14	485	1000	49
B15	386	2000	19
B16	4190	8000	53
	<hr/> 7589	<hr/> 19000	<hr/> 39.9

Question B13 bordered on the vocabulary classification, but involved a different skill,--that of fitting the best word into a given context. Achievement on the question was 32%. A detailed analysis of the answers is in Appendix B.

TABLE IX SUMMARY OF ACHIEVEMENT ON "SIGHT" SELECTIONS

	ITEMS	% ACHIEVEMENT
Drama	6	26.7
Poetry	5	20.9
Prose	17	39.4
Creative	4	43.2
Vocabulary	2	53.9
Style	4	39.9

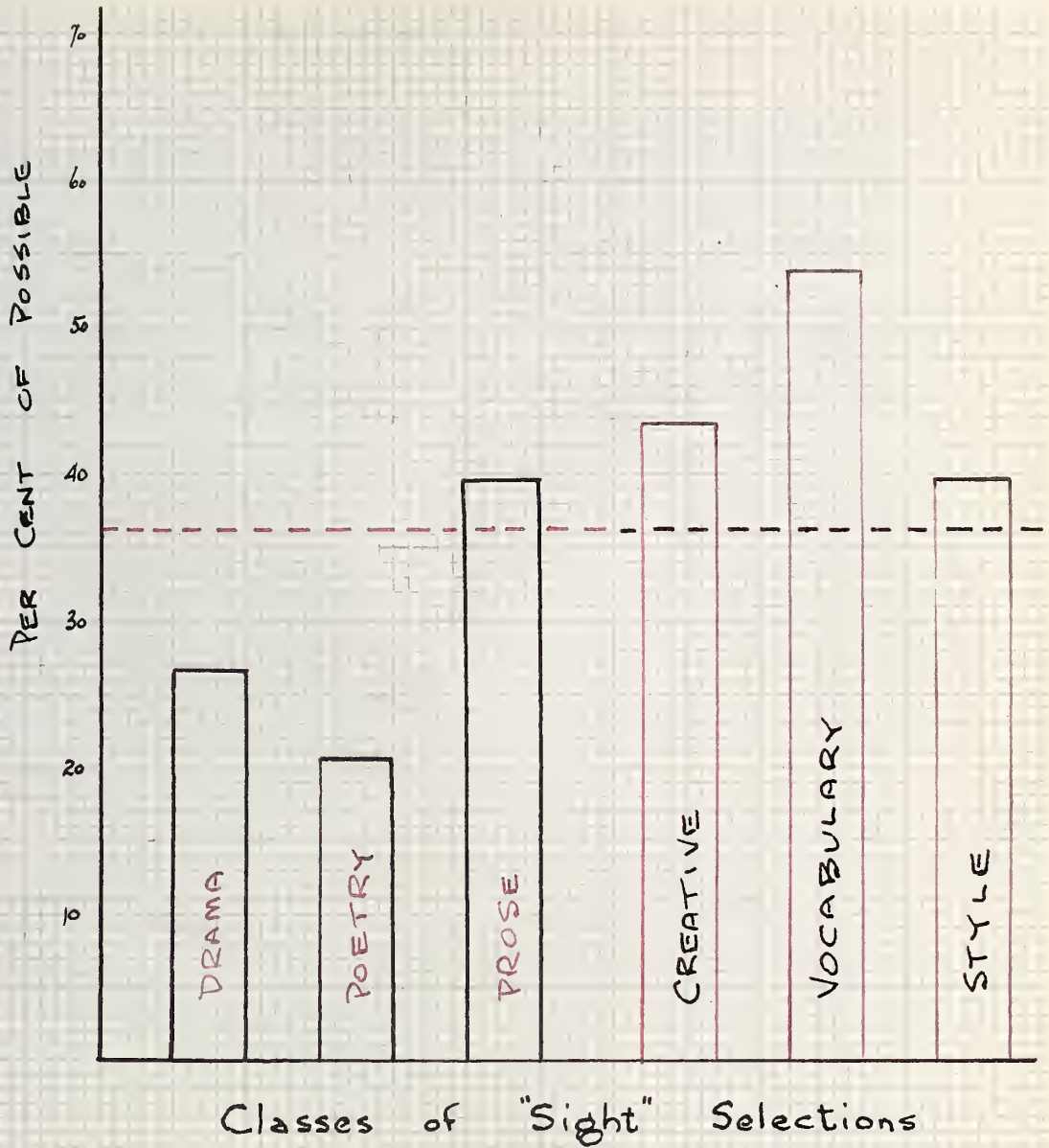


Fig. 6 Achievement in "Sight" Selections
English 3, 1948

Chapter Eight CONCLUSIONS AND SUGGESTIONS

(1) Further Study. An attempt has been made in Chapter Three to indicate the status of the group of students in this sample with respect to a selected number of the aims in English which were suggested by the N.C.T.E. It was pointed out that, in the main, accomplishment in the aims relating to language was greater than in those relating to literature, and that which might be called "appreciation" of literature was the weakest section of all. But this is merely what has been found out about of the work of the students of one particular year. It does not tell whether or not work in appreciation of literature, for example, is better or worse than it has been at some other time. To define a direction one must have at least two points given. Therefore it is suggested that a similar study be made of an examination paper constructed upon similar lines at a future date, say 1953, in order that some trend or direction in accomplishment may be detected. Such a test and such a study should be made as nearly as possible like the 1948 test and this study in order to be helpful.

(2) Weaknesses Revealed. In chapters 4, 5, 6, and 7, an absolute comparison is not made. To say that a student's mark is a certain per cent of what a perfect mark would have been does not tell us in this case whether or not his work is "good" or "bad", since it is not known whether or not a "good student" would have been able to answer perfectly. But the analysis of the work of this group of students does indicate roughly which parts of their work are best done, insofar as the classification and the assignment of items to each class is valid. In every case weakness is indicated in literary studies rather than in such mechanical aspects of English as spelling, punctuation, and grammar. The rather wide-spread view among teachers and students alike that anyone can take the measure of a poem, but grammar and spelling need real work is just not confirmed by this study. Possibly the best policy would be to continue strong efforts to perfect the mechanics, while realizing the need for a more vigorous and vital attack on the awakening of genuine literary insights and interests.

(3) The Examination as a Measure. An examination has been described as "a means for getting valid evid-

ence of the degree to which students have attained the desired objectives of instruction." (1) Two key words here are "valid evidence". Is the pupil, in fact, being tested at the point of the question, or is his attention directed to some irrelevant detail by the wording or format of the question? Does the question come within the scope of what it is proposed to test? Is the gradation of how well he has answered the questions definite, or do subjective feelings, such as a marker's tiredness or prejudice against bad penmanship, influence it?

The writer has seen no better type of examination for measuring English ability than that being used in Alberta. There are, however, points at which the measuring value of some items seems to have definitely been impaired.

Although in most questions the paper is careful to show in italics when one of a number of answers is desired, this was not done in Question 2. As a consequence, 23 examinees marked more than one.

-
- (1) Hawkes, Lindquist, Mann - Construction and Use of Subjective Examinations, p. 5

The irrelevancies introduced by questions 15, 16, 23, 25 and 38, while not constituting a significant part of the paper, must have a disturbing effect, particularly on over-conscientious students who might worry about such gaps in their knowledge.

Question 19 produced a sudden change in the trend of the questioning by the introduction of physical attributes. As was pointed out previously, 86% of this group failed to notice this change either wholly or partly. Black face type, italics, or underlining might help to produce a more accurate reading of the question.

Question A28 seemed to cause some confusion, although it is easy enough to understand when it is read under no examination pressure.

Question A39, leaving a choice open to ten points, was made very difficult. Had it been limited to two points which were expected, it still would have had sufficient testing quality, and the scores would more nearly have reflected the knowledge which a tabulation of answers reveals. It seems inconsistent, too, to reject as a correct answer a flat statement made in the text book.

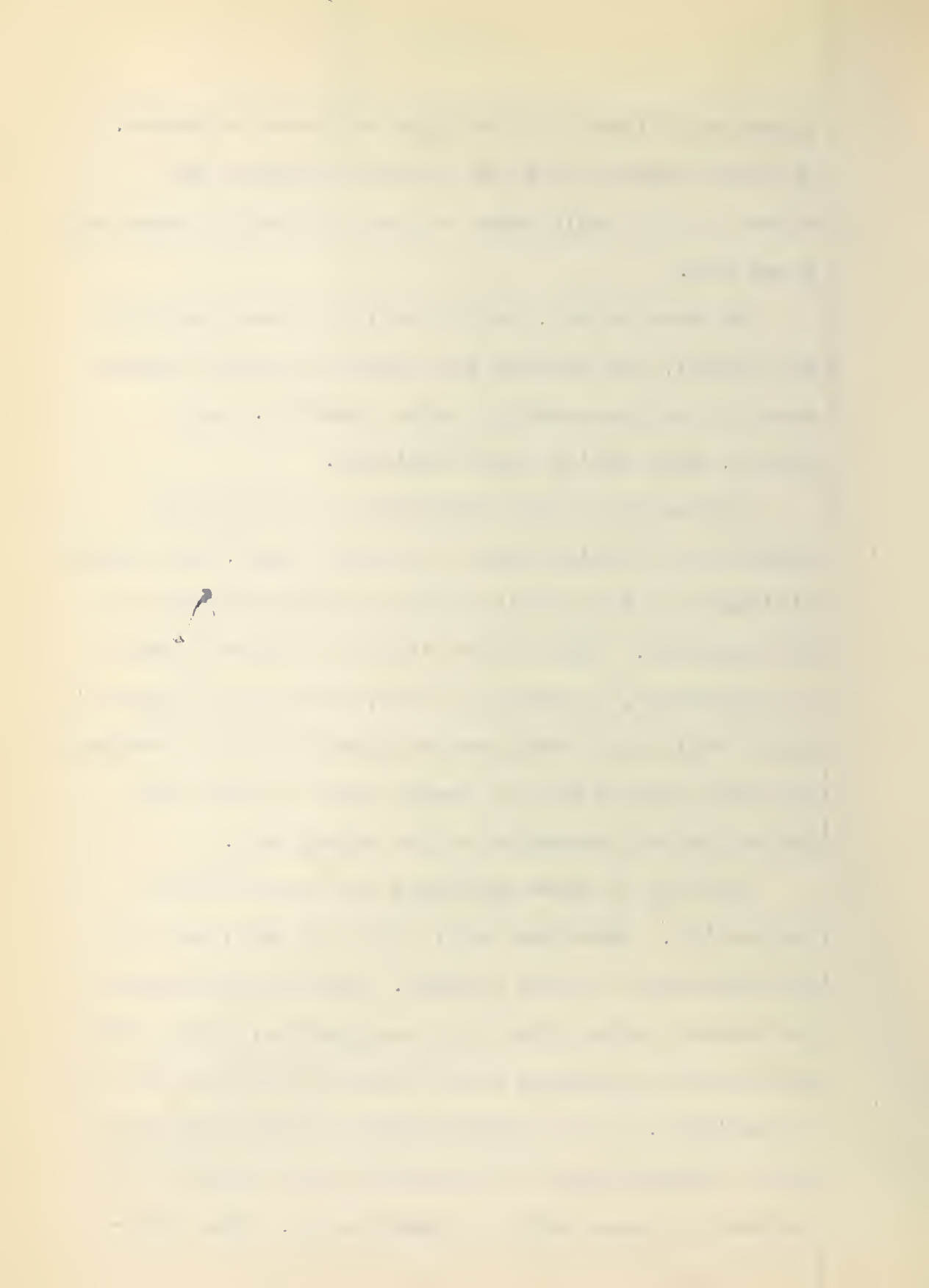
For questions A34 and A40 not enough writing

space was allowed for the type of answer expected. On short answer tests one obviously gauges the extent of his reply upon the space which the examiner gives him.

At some points, particularly in Questions A17 and A44(A), the marking key appears to have stopped short of all reasonably correct answers. As a result, many pupils were penalized.

Although no doubt formulated with the good intention of making what was wanted clear, the triple statement in A40 merely added to the difficulty of the question. Had it been stated as either theme, or contention, or point of view, but not all three, there would have been more uniformity in the answers, and more possibility of coming close to the quite prescriptive statements of the answer key.

Marking on some questions was particularly subjective. Questions A13, A14, A18, A36, and A37 suffered most in this respect. Comparisons made in retrospect reveal glaring discrepancies, which the markers of the papers would probably be first to acknowledge. It is disheartening to find the specific instructions of the marking key ignored with respect to bonus marks in Question B1. The inten-



tion of the examination paper was good, but was completely nullified at this point by the marking.

Detailed tabulations of answers of B7 and B8 as outlined in Chapter Six show that identical, or very similar answers were sometimes considered correct, sometimes given no mark. Perhaps ambiguities which cause errors of this sort can be corrected; perhaps they lie too deeply within the nature of English testing to be avoided. It is possible, however, that if a marking system were employed in which one marker could concentrate upon the marking of a single question, more uniform, and thus fairer results might be obtained. Perhaps, too, more careful compilation of the marking key itself would produce a somewhat more reliable mark.

APPENDIX I

TABLE OF RESPONSES

---Literature Paper

Question 1	a	b	c	<u>d</u>	e	N/A#	R/E#
Correct	17	38	35	102	1	3	4
Per Cent	8½	19	17½	51	½	1½	2

Question 2	<u>a</u>	b	c	d	e	N/A	R/E
	48	59	22	17	28	3	23
%	24	29½	11	8½	14	1½	11½

Question 3 (1)(a)	<u>A</u>	B	C	D	E	N/A	R/E
	68	76	15	8	22	4	7
%	34	38	7½	4	11	2	3½

(1)(b) --Including only 68 who answered Part (1)(a) correctly.

a	b	c	d	e	f	g	h	i
57	62	32	49	45	7	7	21	1

Marks obtained	0	1	2	3	4	5	N/A	R/E
	0	4	5	15	24	18	1	1

N/A No Attempt

R/E Reading Error

Question 3 (Continued)

(1)(c) --Including only 68 who answered Part (1)(a) correctly.

a	b	c	d	e	f	g	h	i
3	1	28	10	13	54	55	41	5
Marks Obtained		0		2		5	N/A	R/E
		3		8		55	1	1

(2)	A	<u>B</u>	C	D	E	N/A	R/E
	16	137	8	7	24	7	1
%	8	68 $\frac{1}{2}$	4	3 $\frac{1}{2}$	12	3 $\frac{1}{2}$	$\frac{1}{2}$

Question 4

(1)

	Responses	%
"The love of action...."	153	76 $\frac{1}{2}$
"Furthermore it may...."	29	14 $\frac{1}{2}$
"It may enable us to...."	2	1
"A great work....."	2	1
"Through literature...."	1	$\frac{1}{2}$

Marks obtained	0	2	5	N/A	R/E
	5	29	153	0	13

Question 4 (Continued)

(2)	Marks obtained	%
0	37	18 $\frac{1}{2}$
3	34	17
6	44	22
9	35	17 $\frac{1}{2}$
12	25	12 $\frac{1}{2}$
15	19	9 $\frac{1}{2}$
N/A	6	3

Question 5

	Marks obtained	%
0	10	5
5	114	57
10	71	35 $\frac{1}{2}$
N/A	5	2 $\frac{1}{2}$

Question 6

	Responses	%
<u>pictorial</u>	168	84
scientific	2	1
whimsical	12	6
abstract	6	3
analytic	11	5 $\frac{1}{2}$
N/A	0	
R/E	1	$\frac{1}{2}$

Question 7

	Responses	%
"Through literature we..."	164	82
"It may enable us to....."	9	$4\frac{1}{2}$
"Furthermore, it may....."	4	2
"A great work of art....."	5	$2\frac{1}{2}$
"The love of action....."	1	$\frac{1}{2}$
N/A	4	2
R/E	13	$6\frac{1}{2}$

Question 8

	Marks obtained	%
0	145	$72\frac{1}{2}$
5	32	16
15	7	$3\frac{1}{2}$
N/A	16	8

Question 9

	Responses	%
rhetical	14	7
ostentatious	10	5
expository	22	11
concrete	3	$1\frac{1}{2}$
<u>impressionistic</u>	148	74
N/A	3	$1\frac{1}{2}$

Question 10

		Responses	%
"comfort"	a.	8	4
"amuse"	b.	25	12 $\frac{1}{2}$
"touch"	c.	20	10
"dream"	d.	18	9
"laugh"	e.	7	3 $\frac{1}{2}$
"shudder"	f.	0	
"weep"	g.	0	
" <u>think</u> "	h.	108	54
"something fine"	i	0	
N/A		10	5
R/E		4	2

Question 11

	a	b	c	d	e	N/A
(1)	5	<u>182</u>	4	6	2	1
(2)	<u>39</u>	132	2	9	17	1
(3)	39	7	<u>59</u>	10	84	1
(4)	116	8	9	11	<u>50</u>	6
(5)	0	65	49	<u>24</u>	56	6

Question 12

	Responses	%
<u>ironical</u>	50	25
playful	28	14
vindicative	32	16
stern	28	14
benevolent	57	28 $\frac{1}{2}$
N/A	5	2 $\frac{1}{2}$

SUMMARY OF QUESTIONS 10, 11, 12 on "Main Street"

	Marks Earned	%
0	6	3
5	31	15 $\frac{1}{2}$
10	65	32 $\frac{1}{2}$
15	59	29 $\frac{1}{2}$
20	23	11 $\frac{1}{2}$
25	11	5 $\frac{1}{2}$
30	5	2 $\frac{1}{2}$
35	0	

Question 13

		Marks earned						N/A
		0	1	2	3	4	5	
A(1)	127	-	-	-	52	-	16	5
(2)	136	-	-	1	48	-	7	8
B(1)	64	-	-	-	96	-	34	6
(2)	106	1	1	1	61	1	21	9
C(1)	120	-	-	1	38	-	32	9
(2)	95	-	-	1	56	-	35	13

TOTAL MARKS EARNED

0	--	23						
1			11	--	20		21	-- 3
2			12	--	9		22	-- 1
3	--	22	13	--	8		23	-- 1
4			14	--	8		24	
5	--	8	15	--	11		25	
6	--	31	16	--	11		26	
7			17	--	3		27	
8	--	14	18	--	2		28	
9	--	13	19	--	5		29	
10	--	6	20				30	-- 1

N - 200; Mean 8.93; Median 9

SUMMARY IN PER CENT OF TOTAL

	(1)		(2)		(3)	
	a.	b.	a.	b.	a.	b.
0	63 $\frac{1}{2}$	68	32	53	60	47 $\frac{1}{2}$
1				$\frac{1}{2}$		
2		$\frac{1}{2}$		$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$
3	26	24	48	30 $\frac{1}{2}$	19	28
4				$\frac{1}{2}$		
5	8	3 $\frac{1}{2}$	17	10 $\frac{1}{2}$	16	17 $\frac{1}{2}$
N/A	2 $\frac{1}{2}$	4	3	4 $\frac{1}{2}$	4 $\frac{1}{2}$	6 $\frac{1}{2}$

Question 14

Marks obtained		%
0	57	$28\frac{1}{2}$
1		
2	52	26
3		
4		
5	3	$1\frac{1}{2}$
6	60	$30\frac{1}{2}$
7	1	$\frac{1}{2}$
8		
9		
10	16	8
N/A	11	$5\frac{1}{2}$

Question 15

Marks obtained		%
0	113	$56\frac{1}{2}$
2	57	$28\frac{1}{2}$
N/A	30	15

Question 16

Marks obtained		%
0	66	33
2	110	55
N/A	24	12

Question 17

Marks obtained		%
0	33	$16\frac{1}{2}$
2	100	50
4	52	26
6	7	$3\frac{1}{2}$
N/A	8	4

Question 17 (Continued)

Responses in order of frequency:

#Bonaparte	125
#coaches	77
dance called "ball"	41
"Girl I Left Behind"	31
war between France	
and England	22
#lamps	22
corsetiere	21
Indian service	19
"Duke" leading army	19
marching or riding	
horseback to war	13
use of bugles	13
smoking before women	7
#curtseying	5
other	104

answers given by the marking key

Question 18

	Marks obtained	%
0	141	70 $\frac{1}{2}$
1		
2		
3		
4		
5	52	26
N/A	7	3 $\frac{1}{2}$

Question 19

	Marks obtained	%
0	91	45 $\frac{1}{2}$
1		
2	59	29 $\frac{1}{2}$
3	1	$\frac{1}{2}$
4	20	10
5	13	6 $\frac{1}{2}$
N/A	7	3 $\frac{1}{2}$

Question 20

	Responses	Marks	
		<u>5</u>	<u>0</u>
Mutual understanding	103	95	8
quiet amusement	35		35
passionate entreaty	21		21
hopeless grief	16	10	6
grim defiance	12		12
N/A	4		
R/E	9		

Question 21

A	Marks obtained	%
0	90	45
1		
2	2	$\frac{1}{2}$
3	1	$\frac{1}{2}$
4	1	$\frac{1}{2}$
5	58	29
6	1	$\frac{1}{2}$
7		
8		
9		
10	27	$13\frac{1}{2}$
N/A	20	10

Question 21 (Continued)

B	Marks obtained	%
0	110	55
1		
2	3	$1\frac{1}{2}$
3	20	10
4		
5	1	$2\frac{1}{2}$
6	2	1
N/A	62	31
R/E	2	1

Question 21

C	Marks obtained	%
0	118	59
1		
2		
3	14	7
N/A	66	33
R/E	2	1

Question 22

A	Marks obtained	%
0	158	79
5	24	12
N/A	18	9

Question 22 (Continued)

B	Marks obtained		%
	0	94	47
	3	7	$3\frac{1}{2}$
	5	72	36
	N/A	27	$13\frac{1}{2}$

Question 23

A	Marks obtained		%
	0	130	65
	3	44	22
	N/A	26	13
B	0	116	58
	2	24	12
	N/A	60	30

Question 24

A	Marks obtained		%
	0	85	$42\frac{1}{2}$
	2	99	$49\frac{1}{2}$
	N/A	16	8
B	0	132	66
	2	49	$24\frac{1}{2}$
	N/A	19	$9\frac{1}{2}$

Question 25

Marks obtained		%
0	106	53
2	21	$10\frac{1}{2}$
N/A	73	$36\frac{1}{2}$

Question 26

Marks obtained		%
0	106	53
5	55	$27\frac{1}{2}$
N/A	38	19

Question 27

Marks obtained		%
0	67	$33\frac{1}{2}$
5	80	40
N/A	53	$26\frac{1}{2}$

Question 28

Marks obtained		%
0	37	$18\frac{1}{2}$
2	1	$\frac{1}{2}$
3	60	30
6	74	37
9		
10	14	7
N/A	8	4
R/E	6	3

TOTAL MARKS ON DRAMA

	<u>Modern</u>	<u>Shakespeare</u>
45 - 49	2	1
40 - 44	6	3
35 - 39	7	9
30 - 34	18	17
25 - 29	38	36
20 - 24	38	43
15 - 19	45	37
10 - 14	27	41
5 - 9	14	13
0 - 4	5	
Mean:	21.2	15.9
Possible mark	65	60
%	32.6	26.5

Question 29

	Marks obtained	%
0	82	41
3	1	$\frac{1}{2}$
4	1	$\frac{1}{2}$
5	61	30 $\frac{1}{2}$
10	37	18 $\frac{1}{2}$
15	6	3
20		
N/A	12	6

Responses

3 stanzas of 8 lines plus envoi	36
4 rhyme words none repeated	2
refrain	13
ababbcbc rhyme scheme	72
4 feet in line, majority iambic	19

Question 30

Marks obtained		%
0	139	69½
5	26	13
N/A	35	17½

Responses in order of frequency:

alliteration	26
repetition	20
personification	17
rhyme	16
simile, metaphor	8
onomatopoeia	5
rhythm	4
metonymy	2
other	67
N/A	35

Question 30

B	Marks obtained	%
0	121	60½
5	17	8½
N/A	62	31

Question 31

		Responses	%
#	escape	42	21
	gather strength	40	20
	be a bird	17	8½
	not disclose secrets	38	19
	"true love is true...."	57	28½
	N/A	5	2½
	R/E	1	½

Question 32

Responses in order of frequency:

Shakespeare	17	
Scott	13	
Tennyson	7	
<u>Villon</u>	6	(3%)
Dante	5	
Shelley	4	
Milton	4	
Wordsworth	4	
Homer	4	
Keats	3	
Kipling	3	
others	22	
N/A	106	(53%)
R/E	2	

Question 33

A	Responses	%
glowing	58	29
<u>sheenless</u>	82	41
melancholy	23	11 $\frac{1}{2}$
darkish	32	16
dull	5	2 $\frac{1}{2}$
B		
bellowing	122	61
rasping	32	16
<u>hollow</u>	26	13
stretching	10	5
threatening	10	5
C		
whistle	15	7 $\frac{1}{2}$
<u>pipe</u>	34	17
warble	104	52
peep	22	11
carol	25	12 $\frac{1}{2}$

Question 33 (Continued)

D	Responses	%
scintillating	26	13
beautiful	6	3
dazzling	118	59
pretty		
<u>burning</u>	50	25
E		
opening	18	9
evening	124	62
interval	11	5 $\frac{1}{2}$
<u>casement</u>	13	6 $\frac{1}{2}$
recess	34	17

Question 34

	Marks obtained	%
0	140	70
5	8	4
10	13	6 $\frac{1}{2}$
N/A	39	19 $\frac{1}{2}$

Question 35

A	Marks obtained	%
0	104	52
5	47	23 $\frac{1}{2}$
N/A	49	24 $\frac{1}{2}$
B		
0	106	54
5	39	19 $\frac{1}{2}$
N/A	55	27 $\frac{1}{2}$

Question 36

A	Marks obtained		%
	0	129	$64\frac{1}{2}$
	1		
	2	42	21
	3		
	4		
	5	10	5
	N/A	19	$9\frac{1}{2}$
B	0	41	$20\frac{1}{2}$
	5	123	$61\frac{1}{2}$
	10	6	3
	N/A	30	15

Question 37

	Marks obtained		%
	0	30	15
	5	148	74
	15	5	$2\frac{1}{2}$
	N/A	17	$8\frac{1}{2}$

Question 38

A	Marks obtained		%
	0	108	54
	2	2	1
	N/A	90	45
B	0	137	$68\frac{1}{2}$
	2	11	$5\frac{1}{2}$
	N/A	52	26
C	0	114	57
	1	1	$\frac{1}{2}$
	N/A	85	$42\frac{1}{2}$

Question 39

Responses in order of frequency:

d	158
h	152
a	146
i	114
b	78
c	74
g	63
r	49
j	47
e	40

	Marks obtained	%
0	114	57
1	48	24
2	6	3
3		
4	20	10
5		
6		
7	10	5
10	2	1

Question 40

(1)

	Marks obtained	%
0	50	25
1	36	18
2	21	10 $\frac{1}{2}$
3	23	11 $\frac{1}{2}$
4	4	2
5	8	4
N/A	58	29

Question 40 (Continued)

(2)	Marks obtained	%
	0	42
	1	71
	2	8
	3	11
	4	
	5	8
	N/A	60
(3)	0	30
	1	35
	2	8
	3	11
	4	4
	5	4
	N/A	108
(4)	0	28
	1	38
	2	12
	3	34
	4	2
	5	10
	N/A	76
(5)	0	41
	1	40
	2	8
	3	14
	4	2
	5	6
	N/A	89
(6)	0	48
	1	70
	2	10
	3	22
	4	5
	5	6
	N/A	26
	R/E	13

61 $\frac{1}{2}$

Question 40 (Continued)

(7)	Marks obtained	%
0	18	9
1	16	8
2	6	3
3	8	4
4	1	$\frac{1}{2}$
5	1	$\frac{1}{2}$
N/A	134	67
R/E	16	8

SUMMARY: Marks obtained for naming author:

0	40	20
1	39	$19\frac{1}{2}$
2	34	17
3	22	11
4	30	15
5	35	$17\frac{1}{2}$

Mean - 2.34, Possible - 5, Per Cent - 46.8

Marks obtained for a statement:

0	66	10	5
1	10	11	1
2	33	12	1
3	6	13	1
4	32	14	2
5	4	15	
6	25	16	
7	2	17	
8	8	18	1
9	3	19	
		20	

Mean - 3.15, Possible - 20, Per Cent - 15.7

Question 41

(1)	Marks obtained		%
	0	36	18
	2	100	50
	4	38	19
	N/A	26	13
(2)	0	20	10
	2	74	37
	4	54	27
	6	18	9
	N/A	34	17

Frequency of correct answers:

(1)	" $\frac{1}{2}$ hours"	86	
	"importance"	60	
	"Relic"	39	
	Leacock	46	
	Beerbohm	17	
	McCord	17	
(2)	"Jungle Sluggard"	45	
	"Living Life .."	29	
	"Shy Fathers"	24	
	Macauley	5	
	Beebe	8	
	Lynd	3	

Question 42

	Marks obtained		%
	0	143	72 $\frac{1}{2}$
	2	1	$\frac{1}{2}$
	5	32	16
	N/A	24	12

Question 42 (Continued)

Responses in order of frequency:

that a camel had choked on one of his mildest statements.....	51
that not even a camel could swallow....	24
that his statements are hard to believe or swallow.....	16
# his exaggeration.....	8
that his writing was so bad that it choked a camel.....	15
other	62

answer suggested by marking key

(2)	Marks obtained	%
0	95	47 $\frac{1}{2}$
3	1	$\frac{1}{2}$
5	48	24 $\frac{1}{2}$
10	2	1
N/A	54	27

CONTRAST		MARKS		RESPONSES
		(5)	(6)	
Camel chokes	-- mild statem'	17	24	41
eating cloth	-- eating paper	19	3	22
smooth collar	-- rough camel	1		1
apparel	-- food	8	5	13
eating coat	-- choking on..	2	1	3
camel	-- carpenter's..		6	6
c's enjoym't	-- human disgust	3	3	6
temp. relief	-- perm. satisf't'n		4	4
other			53	53

Question 42 (Continued)

(3)

malicious	46	23
<u>sly</u>	56	28
sympathetic	44	22
scornful	16	8
caustic	32	16
N/A	6	3

Question 43

(1)

questioning	4	2
explanatory	11	5 $\frac{1}{2}$
persuasive	3	1 $\frac{1}{2}$
quest. & exp.	42	21
<u>exp. & pers.</u>	127	63 $\frac{1}{2}$
N/A	13	6 $\frac{1}{2}$

(2)

Responses

POSSIBLE ANSWERS:

#	Dogma of Business First	55	(27 $\frac{1}{2}$ %)
	Quality	14	
	A Relic	6	
	Shy Fathers	4	

OTHER ANSWERS GIVEN:

Labor and Leisure	7
Education as.....	4
Turning inside Out	3
Conversation in...	3
Survey of Literary..	3
Jungle Sluggard	4
What is Opinion	3
On the Industrial....	2
other	5

N/A 32 (16%)

R/E 56 (28%)

Question 44

A	Marks obtained	%
0	92	46
10	56	28
20	17	8½
N/A	35	17½
B		
<u>forthright</u>	89	44½
studious	16	8
carping	4	2
defensive	56	28
complaisant	22	11
C		
lecture hall	43	21½
news room	25	12½
easy chair	4	2
<u>editorial</u>	106	53
club	10	5
N/A	13	6½

Question 45

A (1)	Marks obtained	%
0	101	50½
5	44	22
N/A	55	22½
A(2)		
<u>A Relic</u>	34	17
What is Opin...	36	18
Labor and....	12	6
Note on Essay	24	12
Emily D.	66	33
N/A	28	14

Question 45

%

B

utterly frivolous	9	4 $\frac{1}{2}$
rather serious	60	30
completely serious	17	8 $\frac{1}{2}$
<u>mostly frivolous</u>	58	29
<u>mostly serious</u>	36	18
N/A	20	10

C

dignified	15	7 $\frac{1}{2}$
humble	21	10 $\frac{1}{2}$
<u>sociable</u>	34	42
provocative	26	13
boastful	31	15 $\frac{1}{2}$
N/A	23	11 $\frac{1}{2}$

Appendix II

TABLE OF RESPONSES

--Language Paper

Question 1 (Bonus)

	Marks obtained:	%
0	0	0
1	0	0
2	0	0
3	2	1
4	0	0
5	4	2
6	1	.5
7	2	1
8	3	1.5
9	1	.5
10	9	4.5
11	1	.5
12	10	5
13	4	2
14	8	4
15	8	4
16	7	3.5
17	3	1.5
18	6	3
19	3	1.5
20	19	9.5
21	5	2.5
22	3	1.5
23 (median)	3	1.5
24	13	6.5
25	28	14
26	7	3.5
27	5	2.5
28	15	7.5
29	3	1.5
30	9	4.5
31	0	0
32	0	0
33	6	3
34	2	1
35	2	1
36	0	0
37	1	.5
--	--	--

Question 1 (Bonus) (Continued)

40	1	.5
N/A	1	.5

Question 1 (Basic marks)

Marks obtained:		%
--	--	--
4	1	.5
--	--	--
9	2	1
--	--	--
12	1	.5
13	0	0
14	2	1
15	1	.5
16	2	1
17	0	0
18	3	1.5
19	5	2.5
20	4	2
21	1	.5
22	10	5
23	5	2.5
24	5	2.5
25	4	2
26	5	2.5
27	5	2.5
28	6	3
29	6	3
30	4	2
31	10	5
32	12	6.5
33	14	7
34	9	4.5
35	13	6.5
36	10	5
37	6	3
38	11	5.5

Question 1 (basic mark) (continued)

Marks obtained		%
39	4	2
40	6	3
41	9	4.5
42	4	2
43	4	2
44	6	3
45	5	2.5
46	1	.5
47	1	.5
48	0	0
49	1	.5
50	0	0

Question 2

Marks obtained		%
--	--	--
4	1	.5
6	1	.5
8	5	2.5
10	8	4
12	7	3.5
14	15	7.5
16	20	10
18	27	13.5
20 (median)	22	11
22	27	13.5
24	16	8
26	13	6.5
28	11	5.5
30	11	5.5
32	5	2.5
34	4	2
36	4	2
38	1	.5
40	1	.5
N/A	1	.5

Mean 20.91

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

Question 2 (continued)

Responses in order of achievement:		%
blend	190	95
drake	181	90.5
nomad	179	89.5
skillet	169	84.5
whim	161	80.5
eddy	147	73.5
jute	130	65
nape	122	61
brisket	94	47
gavel	92	46
dirge	86	43
faggot	81	40.5
clevis	80	40
frieze	78	39
salver	67	33.5
nap	50	25
chuck	48	24
adze	45	22.5
ferrule	40	20
conch	37	18.5

Question 3

Marks obtained		%
--	--	--
8	1	.5
10	1	.5
12	3	1.5
14	6	3
16	15	7.5
18	17	8.5
20	31	15.5
22 (median)	40	20
24	34	17
26	25	12.5
28	13	6.5
30	12	6
32	2	1
--	--	--
N/A	0	0

Question 3 (continued)

Table of Responses: (order of achievement)

7.	RESPECTABLE		pleasant	3	1.5%
		#	honorable	184	92
			wise	2	1
			resourceful	8	4
			prosperous	3	1.5
13.	PERPETUALLY		logically	12	6
			autonomously	3	1.5
		#	continually	174	87
			sporadically	8	4
			sociologically	2	1
			N/A	1	.5
9.	GENIUS		mental species	4	2
			mental security	12	6
		#	mental superiority	168	84
			mental acuity	5	2.5
			a patron spirit	10	5
			N/A	1	.5
16.	SOLEMN	#	serious	150	75
			ceremonious	28	14
			long long-faced	10	5
			scientific	3	1.5
			slow	8	4
			N/A	1	.5
3.	SCRUPULOUS	#	conscientious	148	74
			careless	5	2.5
			dishonest	7	3.5
			interested	13	6.5
			blatant	25	12.5
			N/A	2	1
4.	EMOLUMENT	#	salary	136	68
			praise	20	10
			trust	4	2
			responsibility	34	17
			property	6	3

Question 3 (continued)

1.	EFFICIENT			
		eccentric	7	3.5
		# competent	166	63
		officious	10	5
		reverent	9	4.5
		egotistic	8	4
2.	PRACTICAL	culpable	20	10
		untiring	8	4
		assiduous	20	10
		# businesslike	120	60
		affluent	30	15
12.	SUBSCRIPTIONS	gifts of friends	52	26
		# signed undertakings	122	61
		savings	1	.5
		written essays	24	12
		church collections	1	.5
5.	TEMPERAMENT	ambition	2	1
		ability	34	17
		traits	44	22
		urge	9	4.5
		# disposition	110	55
		N/A	1	.5
19.	LEISURE	# freedom	102	51
		holiday	27	13.5
		sensitivity	7	3.5
		contemplation	52	26
		hopefulness	10	5
		N/A	2	1
8.	SANITY	respect	27	13.5
		praise	5	2.5
		wholesomeness	100	50
		psychology	44	22
		cleanliness	23	11.5

Question 3 (continued)

11.	DELUSIONS	#	falsities	90	45
			promises	34	17
			hopes	75	37.5
			rich food	1	.5
			sea food	0	0
14.	SUSPENDED		expelled	27	13.5
			extreme	16	8
		#	inactive	90	45
			penurious	42	21
			deflated	32	16
			N/A	3	1.5
15.	TREATISE		book	18	9
			manuscript	84	42
			poem	6	3
		#	literary composition	86	43
			donation	4	2
			N/A	2	1
17.	DEDICATION		withdrawing	5	2.5
		#	consecration	76	38
			avowal	70	35
			seriousness	21	10.5
			travesty	24	12
			N/A	3	1.5
6.	ALLEGE		recognize	38	19
		#	affirm	66	33
			borrow	16	8
			substitute	51	25.5
			think	23	11.5
			N/A	6	3
10.	EXEMPLIFIED		portrayed	124	62
			realized	6	3
			respected	4	2
			evaded	2	1
		#	illustrated	64	32

Question 3 (concluded)

18.	NOVITIATE	#	writings	94	47
			apprenticeship	31	15.5
			parsimony	23	11.5
			cacophony	2	1
			euphony	35	17.5
			N/A	15	7.5
20.	GIGANTIC	#	powerful	16	8
			tremendous	140	70
			giant-like	24	12
			ruinous	15	7.5
			yearly	3	1.5
			N/A	2	1

Question 4

Marks obtained:		%
--	--	--
4	2	1
5	5	2.5
6	2	1
7	10	5
8	16	8
9	18	9
10	27	13.5
11	19	9.5
12	19	9.5
13	24	12
14	18	9
15	23	11.5
16	9	4.5
17	7	3.5
18	1	.5
--	--	--

Question 4 (concluded)

Table of responses: (number of correct answers)

	I	II
1.	200	158
2.	159	104
3.	125	93
4.	187	83
5.	180	125
6.	7	45
7.	176	120
8.	5	29
9.	178	109
10.	166	75

Question 5

Marks obtained		%
0	6	3
1	29	14.5
2	54	27
3	59	29.5
4	49	24.5
N/A	3	1.5

Table of Responses:

	LOOSE	BALANCED	PERIODIC	N/A
1.	51	29	# 116	4
2.	20	# 163	14	3
3.	# 126	24	45	5
4.	# 103	34	59	4

Question 6

Marks Obtained		%
0	42	21
3	56	28
6	45	22.5
9	44	22
12	12	6
15	1	.5
18	0	0

Question 7

Marks obtained		%
0	0	0
4	4	2
8	3	1.5
12	9	4.5
16	21	10.5
20	28	14
24	44	22
28	30	15
32	26	13
36	23	11.5
40	9	4.5
44	3	1.5
48	0	0

Question 8

Marks obtained		%
0	0	0
3	2	1
6	11	5.5
9	13	6.5
12	31	15.5
15	55	27.5
18	37	18.5
21	31	17
24	15	7.5
27	2	1
30	0	0

Question 9

Marks obtained		%
0	22	11
1	2	1
2	4	2
3	6	3
4	8	4
5	36	18
6	4	2
7	2	1
8	10	5
9	4	2
10	31	15.5
11	4	2
12	5	2.5
13	6	3
14	6	3
15	24	12
16	1	.5
17	3	1.5
18	4	2
20	9	4.5
22	3	1.5
23	1	.5
N/A	5	2.5

Question 10

	Marks obtained	%
0	89	44.5
5	99	49.5
N/A	12	6

Question 11

	Marks obtained	%
0	20	10
1	0	0
2	1	.5
3	3	1.5
4	3	1.5
5	14	7
6	3	1.5
7	3	1.5
8	5	2.5
9	2	1
10	9	4.5
11	1	.5
12	8	4
13	4	2
14	5	2.5
15	7	3.5
16	4	2
17	4	2
18	12	6
19	0	0
20	22	11
21	0	0
22	4	2
23	7	3.5
24	2	1
25	11	5.5
26	3	1.5
27	5	2.5
28	8	4
29	0	0
30	7	3.5

Question 11 (concluded)

31	0	0
32	1	.5
33	0	0
34	2	1
35	2	1
36	0	0
37	0	0
38	1	.5
--	--	--
50	0	0
N/A	17	8.5

Median 17

Question 12

Marks obtained:		%
0	0	0
4	98	49
8	36	18
12	36	18
16	16	8
20	6	3
N/A	2	1

Question 13

Marks obtained		
0	3	1.5
4	21	10.5
8	50	25
12	47	23.5
16	41	20.5
20	24	12
24	12	6
28	1	.5
--	--	--
40	0	0
N/A	1	.5

Question 13 (continued)

Table of Responses

	1	2	3	4	5	N/A
A	41	31	11	72	# 43	2
B	33	# 66	75	5	19	2
C #	111	6	45	6	31	1
D	85	# 13	41	6	54	1
E	60	10	1	# 110	18	1
F	4	89	53	35	# 18	1
G #	111	7	27	11	43	1
H #	78	7	12	24	78	1
J	34	20	90	38	15	3
K	20	103	14	18	# 44	1

Question 14

Table of responses:

		%
#	A, B	97
	A, C	80
	B, C	15
	N/A	8

48.5

40

7.5

4

Question 15

Marks obtained:		%
0	125	62.5
1	2	1
2	4	2
3	5	2.5
4	5	2.5
5	27	13.5
6	1	.5
7	3	1.5
8	4	2
9	3	1.5
10	12	6
N/A	9	4.5

Question 16

Marks obtained:		%
0	0	0
5	3	1.5
10	22	11
15	34	17
20	53	26.5
25	45	22.5
30	29	14.5
35	10	5
40	1	.5
N/A	3	1.5

Question 16 (concluded)

Table of Responses:

	A	B	C	D	X	N/A
			0			
1.	0	2	10000 # 191		4	3
2.	63	28	# 81	14	5	9
3.	98	17	1	1	# 76	7
4.	#175	5	6	3	5	6
5.	24	# 74	80	3	10	9
6.	29	6	27	74	# 56	8
7.	20	14	# 68	70	18	10
8.	8	#120	48	6	12	6

APPENDIX III

ACHIEVEMENT IN EACH CLASS OF MATERIAL

I Factual Material

SUB/CLASS	ITEMS	SCORE	POSSIBLE	%
A Drama	A19	266	1000	26.6
	A20	525	1000	52.5
	A28	766	2000	38
		1557	4000	38.9
B Poetry	A32	30	1000	3
		30	1000	3
C Essays	A39	230	2000	11.5
	A40	1091	5000	22
	A41(1)	352	800	44
	A41(2)	472	1200	39
	A43(2)	275	1000	27.5
	A45A(2)	170	1000	17
		2596	11000	23.6
D Irrelevant	A15	114	400	28.5
	A16	220	400	55
	A23A	132	600	22
	A23B	48	400	12
	A25	42	400	24.5
	A38	27	1000	3
		583	3200	18.2
	TOTAL	4766	19200	24.8
A Spelling	B7(1)	276	800	34.5
	B7(11)	372	800	46.5
		648	1600	40.5
B Punctuation	B7(3)	304	800	38
		304	800	38
C Usage	B7(9)	228	800	28.5
	B8(1)	261	600	43.5
	B8(5)	192	600	32
	B8(9)	378	600	63
	B8(8)	438	600	73
	B8(10)	507	600	84.5
		2004	3800	52.7
	TOTAL	2956	6200	47.7

II Technical Terms

SUB/CLASS	ITEMS	SCORE	POSSIBLE	%
A Grammatical	B4 (1,2,3,4,6,7,8,9)	621	1600	38.8
	B4 (1,2,6)	307	600	51
	B4 (2,4,5,8)	341	800	42.6
	B4 (6)	45	200	27.5
	B4 (3)	93	200	46.5
	B4 (10)	75	200	37.5
	B6 (1)	93	600	15.5
	B6 (2)	6	600	1
	B6 (3)	240	600	40
	B6 (4)	267	600	44.5
	B6 (5)	315	600	52.5
	B6 (6)	52	600	8.5
		2455	7200	34.1
B Rhetorical	B5 (1)	116	200	58
	B5 (2)	163	200	81.5
	B5 (3,4)	229	400	57.3
	B9	1738	5000	35
		2246	5800	48.7
C Word Analysis	B4	2322	4000	58
		2322	4000	58
	TOTAL	7023	17000	41.3
A Poetry	A29	765	4000	19
	A30 (A)	130	1000	13
	A35 (A)	235	1000	23.5
	A35 (B)	195	1000	19.5
		1325	7000	18.9
B Miscellaneous	A5	1280	2000	64
	A17	450	1200	37.5
	A42 (2)	263	2000	13
	A8	265	3000	8.8
		2258	8200	27.5
	TOTAL	3583	15200	23.5

III Generalizations

SUB/CLASS	ITEMS	SCORE	POSSIBLE	%
A Drama	A26	275	1000	27.5
	A27	400	1000	40
		<u>675</u>	<u>2000</u>	<u>33.8</u>
B Poetry	A33	1025	5000	21
		<u>1025</u>	<u>5000</u>	<u>21</u>
C Essays	A39	146	200	73
	A39	158	200	79
	A45 (al)	220	1000	22
		<u>524</u>	<u>1400</u>	<u>37.4</u>
	<i>TOTAL</i>	<u>2224</u>	<u>8400</u>	<u>26.5</u>
A Grammar	B7 (2)	656	800	82
	B7 (5)	552	800	69
	B7 (6)	504	800	63
	B7 (7)	548	800	68.5
	B7 (4)	396	800	49.5
		<u>2656</u>	<u>4000</u>	<u>66.4</u>
B Punctuation	B7 (8)	528	800	66
		<u>528</u>	<u>800</u>	<u>66</u>
C Rhetorical	B7 (10)	256	800	32
	B7 (12)	496	800	62
	B8 (2)	207	600	34.5
	B8 (3)	244	600	40.7
	B8 (4)	171	600	28.5
	B8 (6)	489	600	81.5
	B8 (7)	372	600	62
		<u>2235</u>	<u>4600</u>	<u>48.6</u>
	<i>TOTAL</i>	<u>5419</u>	<u>9400</u>	<u>57.6</u>

IV "Sight" Selections

SUB/CLASS	ITEMS	SCORE	POSSIBLE	%
A Drama	A13	1786	6000	29.8
	A14	646	2000	32.3
	A18	260	1000	26
	A21	702	3800	18.5
	A22	480	2000	24
	A24	296	800	37
		4170	15600	26.7
B Poetry	A30B	85	1000	8.5
	A31	420	2000	21
	A34	170	2000	8.5
	A36	809	3000	26.9
	A37	815	3000	28
		2299	11000	20.9
C Prose	A1	510	1000	51
	A2	240	1000	24
	A3(1)	340	3000	29.2
	A3(2)	685	1000	68.5
	A4	823	1000	82.3
	A6	840	1000	84
	A7	820	1000	82
	A9	740	1000	74
	A10	540	1000	54
	A11	1770	5000	35
	A12	250	1000	25
	A42(1)	162	1000	16.2
	A42(3)	280	1000	28
	A43(1)	635	1000	63.5
	A44	900	4000	22.5
	A45B	290	1000	29
	A45C	420	1000	42
		10245	26000	39.4
		16714	52600	31.8
	TOTAL			
A Creative	B1A	6326	10000	63
	B1B	4051	10000	41
	B11	2829	10000	28
	B12	1488	4000	37
		14694	34000	43.2
B Vocabulary	B2	4182	8000	52
	B3	4438	8000	56
		8620	16000	53.9
C Style	B13	2528	8000	32

IV "Sight Selections (Continued)

SUB/ CLASS	ITEMS	SCORE	POSSIBLE	%
	B14	485	1000	49
	B15	386	2000	19
	B16	4190	8000	53
		7589	19000	39.9
	TOTAL	30903	69000	44.8

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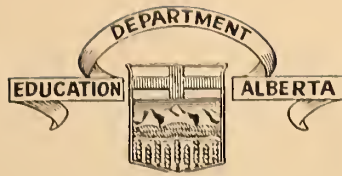
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B29760



HIGH SCHOOL AND UNIVERSITY MATRICULATION EXAMINATIONS BOARD

DEPARTMENTAL EXAMINATIONS, 1948

ENGLISH 3
LANGUAGE

- SECTION I — *The Essay*
SECTION II — *Vocabulary*
SECTION III — *The Sentence*
SECTION IV — *The Paragraph*
SECTION V — *Style Appreciation*

Time—3 hours.

Value—500 marks.

Caution — Do not write your name on this booklet. All your work, rough or finished, must be done in this booklet. Rough work may be done in pencil; finished work must be done in ink. (Space labelled "For rough work" is provided where required.)

Suggested Method — Glance through the entire paper quickly, in less than five minutes, to get a rough idea of the whole examination. Start with any section you prefer, but do not spend more than half an hour on any section. At the end you will then have a half hour left to spend on difficult parts.

CANDIDATE'S NUMBER

(For the use of the Department only)

SECTION I — THE ESSAY

Directions — Skim through "The Morning of Circus Day" quickly. No questions will be asked about it. It is not a model of good essay *form*, but an excerpt. It is printed here to suggest the sort of *material* asked for in your own essay below.

The Morning of Circus Day
By Booth Tarkington

The length of Main Street and all the Square resounded with the rattle of vehicles of every kind. Since earliest dawn they had been pouring into the village, a long procession on every country road. There were great red and blue farm wagons, drawn by splendid Clydesdales; the elders of the families on the front seat and on boards laid from side to side in front, or on chairs placed close behind, while, in the deep beds back of these, the children tumbled in the straw, or peeped over the sides, rosy-cheeked and laughing, eyes alight with blissful anticipations. There were more pretentious two-seated cut-enders and stout buckboards, loaded down with merry-makers, four on a seat meant for two; there were rattle-trap phaetons and comfortable carryalls drawn by steady spans; and, now and then, mule-teams bringing happy Negroes, ready to squander all on the first Georgia watermelons and cider. Every vehicle contained heaping baskets of good things to eat (the previous night had been a woeful Bartholomew for Carlow chickens) and underneath, where the dogs paced faithfully, swung buckets and fodder for the horses, while colts innumerable trotted close to the maternal flanks, viewing the world with their big, new eyes in frisky surprise.

.....
(Several paragraphs are here omitted)

A thousand cries rent the air; the strolling mountebanks and gipsying booth-merchants; the peanut vendors; the boys with palm-leaf fans for sale; the candy sellers; the popcorn peddlers; the Italians with the toy balloons that float like a cluster of colored bubbles above the heads of the crowd, and the balloons that wail like a baby; the red-lemonade man, shouting in the shrill voice that reaches everywhere and endures forever: "Lemo! Lemo! Ice-cole lemo! Five cents, a nickle, a half-a-dime, the twentiethpotofadollah! Lemo! Ice-cole lemo!" — all the vociferating harbingers of the circus crying their wares. Timid youths, in shoes covered with dust through which the morning polish but dimly shone, and unalterably hooked by the arm to blushing maidens, bought recklessly of peanuts, of candy, of popcorn, of all known sweetmeats, perchance; and forced their way to the lemonade stands; and there, all shyly, silently sipped the crimson-stained ambrosia. Everywhere the hawkers dinned, and everywhere was heard the plaintive squawk of the toy balloon.

- 60 1. Write an essay of about 300 words describing a festive occasion.

You may write about any occasion—"The First Day of School," "The Last Day of School," "Joe Smith's Wedding," the crowd at a hockey game or a picnic or any other gathering of people. Try to get the fun, the activity, the joyous spirit or other mood of such a scene.

As indicated in the margin, 60 marks are assigned to your essay; but for vividness of writing, distinctive style, or pithiness or "point," excellence of construction, etc., a bonus of up to 40 additional marks will be awarded. The total possible score, therefore, is 100 marks, one fifth of the value of the entire paper.

FOR ROUGH WORK

[illegible]

FOR FINISHED WORK

[illegible]

FOR FINISHED WORK

This image shows a single sheet of cream-colored paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There is no handwriting or other markings on the paper.

Values

SECTION II — VOCABULARY

2. Choose from COLUMN II the words or phrases which best explain the meanings of the lettered words in COLUMN I and match by placing the correct numbers in the spaces provided. A sample is given for your guidance.

40

COLUMN I

COLUMN II

(Sample) (.....8.....) an awl

(a) (.....) nap

(b) (.....) drake

(c) (.....) a whim

(d) (.....) a blend

(e) (.....) a gavel

(f) (.....) an eddy

(g) (.....) a conch

(h) (.....) nape

(i) (.....) a salver

(j) (.....) an adze

(k) (.....) a frieze

(l) (.....) a clevis

(m) (.....) a nomad

(n) (.....) a brisket

(o) (.....) jute

(p) (.....) a skillet

(q) (.....) a ferrule

(r) (.....) a dirge

(s) (.....) a chuck

(t) (.....) a faggot

(1) a cut of meat

(2) a tray on which something is presented

(3) a wood cutting tool

(4) a mixture

(5) ornamental part of an architectural column

(6) a cooking utensil

(7) a device for holding work in a lathe

(8) a shoemaker's tool

(9) a song of grief

(10) a fancy

(11) a wanderer

(12) a coarse fibre

(13) a bundle of sticks

(14) the back of the neck

(15) a metal ring to strengthen the end of a stick

(16) a whirlpool

(17) a male duck

(18) a mallet

(19) a U-shaped iron for attaching tackle

(20) the pile, as of a hat

(21) a sea-shell

Values

- 40 3. Read the paragraph below and follow the directions with respect to the italicized words.

Bach, like Shakespeare, was an (1) *efficient* and (2) *practical* man of affairs. He was careful and (3) *scrupulous* in business, and, though never in a post of high (4) *emolument*, left a fair property at his death. Neither Bach nor Shakespeare had the "artistic (5) *temperament*" that the Skimpoles (6) *allege* to excuse their raids upon the pockets of others. The musician and the poet alike worked for their living and paid their way like (7) *respectable* citizens. Never was the (8) *sanity* of (9) *genius* better (10) *exemplified* than in Bach and Shakespeare. They could not, as Coleridge did, exist upon (11) *delusions* and (12) *subscriptions*, in a (13) *perpetually* (14) *suspended* condition of "just sending to press a (15) *treatise* on the Logos or the Communicative Intelligence, in two volumes of six hundred pages each," not a line of which was written or ever would be written. Not for Bach and Shakespeare could there be the (16) *solemn* (17) *dedication* and (18) *novitiate* of Milton, or the long (19) *leisure* of Wordsworth, or the (20) *gigantic* gambling of Wagner upon distant successes. What they did had to be done at once. Shakespeare had to (21) *provide* plays for My Lord Chamberlain's men; Bach had to provide music for court or church use.

Direction

The twenty numbers below represent the twenty italicized and numbered words in the paragraph given above. Beside each number appear five lettered words or phrases. In the space provided, place the letter which indicates in each instance the word or phrase whose meaning is nearest to that of the italicized word represented by that number.

Example:

- | | | | |
|----------------------|------------------------|-------------------------|-------------------|
| (21) (..... c) | (a) supervise | (b) stage | (c) supply |
| | (d) advertise | (e) edit | |
| (1) (.....) | (a) eccentric | (b) competent | (c) officious |
| | (d) reverent | (e) egotistic | |
| (2) (.....) | (a) culpable | (b) untiring | (c) assiduous |
| | (d) business-like | (e) affluent | |
| (3) (.....) | (a) conscientious | (b) careless | (c) dishonest |
| | (d) interested | (e) blatant | |
| (4) (.....) | (a) salary | (b) praise | (c) trust |
| | (d) responsibility | (e) property | |
| (5) (.....) | (a) ambition | (b) ability | (c) traits |
| | (d) urge | (e) disposition | |
| (6) (.....) | (a) recognize | (b) affirm | (c) borrow |
| | (d) substitute | (e) think | |
| (7) (.....) | (a) pleasant | (b) honorable | (c) wise |
| | (d) resourceful | (e) prosperous | |
| (8) (.....) | (a) respect | (b) praise | (c) wholesomeness |
| | (d) psychology | (e) cleanliness | |
| (9) (.....) | (a) mental species | (b) mental security | |
| | (c) mental superiority | (d) mental acuity | |
| | (e) a patron spirit | | |
| (10) (.....) | (a) portrayed | (b) realized | (c) respected |
| | (d) evaded | (e) illustrated | |
| (11) (.....) | (a) falsities | (b) promises | (c) hopes |
| | (d) rich food | (e) sea-food | |
| (12) (.....) | (a) gifts of friends | (b) signed undertakings | |
| | (c) savings | (d) written essays | |
| | (e) church collections | | |
| (13) (.....) | (a) logically | (b) autonomously | (c) continually |
| | (d) sporadically | (e) sociologically | |

Values

- (14) (.....) (a) expelled (b) extreme (c) inactive
(d) penurious (e) deflated
- (15) (.....) (a) book (b) manuscript (c) poem
(d) literary composition (e) donation
- (16) (.....) (a) serious (b) ceremonious (c) long-faced
(d) scientific (e) slow
- (17) (.....) (a) withdrawing (b) consecration (c) avowal
(d) seriousness (e) travesty
- (18) (.....) (a) writings (b) apprenticeship (c) parsimony
(d) cacophony (e) euphony
- (19) (.....) (a) freedom (b) holiday (c) sensitivity
(d) contemplation (e) hopefulness
- (20) (.....) (a) powerful (b) tremendous (c) giant-like
(d) ruinous (e) yearly

- 20 4. In COLUMN I below are listed several words with suffixes placed beside them in parentheses. In COLUMN II combine each word with the suffix given beside it. In COLUMN III state in a complete sentence the effect which the addition of the suffix has upon the grammatical function or inflection of the original word. You must spell correctly both the combined word and all words in your explanation. A sample is given for your guidance.

COLUMN I	COLUMN II	COLUMN III
(Sample) gay(ly)	Gaily	The suffix changes the adjective to an adverb.
(1) carry(er)	.....	.....
	
	
(2) change(able)	.....	.....
	
	
(3) confer(ed)	.....	.....
	
	
(4) compare(ative)	.....	.....
	
	
(5) courage(ous)	.....	.....
	
	
(6) traffic(ing)	.....	.....
	
	

Values

(7) category(ize)	.....	.....

(8) deride(ive)	.....	.....

(9) achieve(ment)	.....	.....

(10) skinny(est)	.....	.....

SECTION III — THE SENTENCE

- 4
5. Mark the following sentences:
- (L), if the sentence is *loose*;
 (B), if the sentence is *balanced*;
 (P), if the sentence is *periodic*.
- (1) (.....) To a profound scholar like myself the presence of these young women, many of them very attractive, flitting up and down the streets of Oxford in their caps and gowns, is very disturbing.
- (2) (.....) Experience is the father of wisdom, and memory the mother.
- (3) (.....) At the conclusion of this section is a poem, entitled "Cynthianna Blythe," with colored illustrations apparently intended for children, and certainly successful in not appealing to adults.
- (4) (.....) The saxophone was invented years out of its time, by a half-mythical Monsieur Sax, but had to wait for our half-beat syncopated music, our easy spending to pay its players, and, most of all, for the peculiar temper of our times which it interprets.

Values

18 6. *The sweater kept me warm. It was made of heavy wool.*

The two italicized sentences given above are to be combined into one sentence according to the following requirements:

(1) As a simple sentence with a compound verb.

.....

.....

(2) As a simple sentence beginning with a nominative absolute phrase.

.....

.....

(3) As a complex sentence beginning with an adverb clause.

.....

.....

(4) As a complex sentence including an adjective clause.

.....

.....

(5) As a simple sentence beginning with a participial phrase.

.....

.....

(6) As a simple sentence in which the idea in the second italicized sentence given above is combined as an appositive with the idea in the first italicized sentence.

.....

.....

48 7. Some of the following contain errors in grammar, punctuation, spelling, or sentence structure; some contain no errors. In the space provided below each, write the word "Correct", if there is no error, or a correctly-written version in acceptable sentence form, if there is an error.

(1) John's drawings were noticeably different from those of the other competitors.

.....

.....

(2) Faint lights twinkling in the distance, promising us food and shelter after our tiresome trip across the desert.

.....

.....

(3) Her attitude was easy, natural and friendly, however her guests would not relax and co-operate.

.....

.....

Values

- (4) If it were necessary for you to earn at least a part of your expenses while continuing in school, what work could you do well?

.....

.....

- (5) In the book I have just finished it takes up specific criminal cases with their complete backgrounds.

.....

.....

- (6) The Principal did not consent to our playing hockey on Mondays.

.....

.....

- (7) Give the password to whomever challenges you at the gate.

.....

.....

- (8) My last year at high school which was also my happiest was the least expensive of all.

.....

.....

- (9) There were twenty less accidents in Teviotville in 1947 than there were in 1946.

.....

.....

- (10) Having studied during the entire week, the examination caused me no difficulty.

.....

.....

- (11) The executive of the society agreed to give complimentary tickets to all of the entrants in the contest.

.....

.....

- (12) After the first World War there was a lull in aviation, not until 1926 did aviation begin to play an important part in our lives.

.....

.....

Values

- 30 8. Each of the following sentences contains a grammatical or rhetorical fault. Rewrite an improved and correct version of each sentence in the space provided for this purpose.

(1) He not only causes worry to his teachers but to his parents.

.....

.....

(2) This is a large sum of money to the student with barely enough for his tuition and who is working for his board and room.

.....

.....

(3) I have always enjoyed reading and I used to read at least one book a week, but now I am very busy and can only skim through the magazines.

.....

.....

(4) His is one of the most popular, if not the most popular teams in our league.

.....

.....

(5) I find it difficult to be enthused by his singing.

.....

.....

(6) I could only answer the first three questions on the examination.

.....

.....

(7) I promised faithfully to never again be so hasty in judging the motives of my fellow workers.

.....

.....

(8) A final examination is where you must concentrate carefully.

.....

.....

(9) My theme was late due to an accident.

.....

.....

(10) Alberta has more oil deposits than any province in Canada.

.....

.....

SECTION IV — THE PARAGRAPH

- 9.** In not more than fifty words, and in not more than three sentences, write a précis or brief summary of the following paragraph — “Common Sense.”

Common Sense

25 Common sense is a much rarer quality than genius. This may sound to you a little paradoxical at first, but you will find it true; for common sense is not, as superficial thinkers are apt to suppose, a mere negative faculty; it is a *positive faculty*, and one of the highest power. It is this faculty that instructs us when to speak, when to be silent, when to act when to be still; and, moreover, it teaches us *what to speak* and *what to suppress*, *what to do* and *what to forbear*. Now, pause a moment to reflect on the number of faculties which must be combined to constitute this common sense: a rapid and profound foresight to calculate the consequences of what is to be said or done, a rapid circumspection and extensive comprehension so as to be sure of taking in all the circumstances which belong to the case and missing no figure in this arithmetic of the mind, and an accuracy of decision which must be as quick as lightning, so as not to let the occasion slip. See what a knowledge of life, either by experience or intuition, and what a happy constitutional poise between the passions and the reason, or what a powerful self-command all enter into the composition of that little, demure, quiet, unadmired, and almost despised thing called common sense. It pretends to no brilliancy, for it possesses none; it has no ostentation, for it has nothing to show that the world admires. The powerful and constant action of the intellect, which makes its nature, is unobserved even by the proprietor; for everything is done with an intuitive ease, with a sort of unconscious felicity. See, then, the quick and piercing sagacity, the prophetic penetration, the wide comprehension, and the prompt and accurate judgment, which combine to constitute common sense, which is as inestimably valuable as the solar light and as little thought of.

FOR PRÉCIS

[illegible]

- 5 **10.** The paragraph above—"Common Sense"—could reasonably be divided
into two after the words

[OVER]

Values

- 50 **11.** Using “Common Sense” as a model, write a definition. You may select a subject of your own, or one of the following: “True Courage,” “True Patriotism,” “True Loyalty,” “Horsemanship,” “Good Teaching.”

FOR PARAGRAPH

This image shows a single sheet of cream-colored paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There is no handwriting or other markings on the paper.

Values

Directions — The sentences in the following paragraph have been disarranged. Read the paragraph and determine the correct order.

(1) Then all the range looks like a vast beveled wall of purest marble. (2) And though silent in its flight from the clouds, and when it is taking its place on rock, or tree, or grassy meadow, how soon the gentle snow finds a voice! (3) Every winter the High Sierra and the middle forest region get snow in glorious abundance, and even the foothills are at times whitened. (4) Slipping from the heights, gathering in avalanches, it booms and roars like thunder, and makes a glorious show as it sweeps down the mountain-side, arrayed in long, silken streamers and wreathing, swirling films of crystal dust. (5) The rough places are then made smooth, the death and decay of the year is covered gently and kindly, and the ground seems as clean as the sky.

- 4 **12. A.** The first sentence should be the one now numbered
- 4 **B.** The second sentence should be Number
- 4 **C.** The third sentence should be Number
- 4 **D.** The fourth sentence should be Number
- 4 **E.** The last sentence should be Number

SECTION V — STYLE APPRECIATION

Directions — Some words have been omitted from the passage below. Their places are indicated by lettered blanks. Read the whole passage first, and then choose from the words grouped below the passage the best word for each blank.

America is a continent with which one can have innumerable love-affairs. I am not(A)..... myself in my passion for the Mississippi. There are times when I think with as(B)..... a longing for a place named Bingham, which is in the state of Utah. It is a mining-camp. One drives in one's automobile on noble roads planted with poplars over a green and fertile plain (it was desert till the Mormons(C)..... it) to a canyon that(D)..... into the foothills of the snow-peaked mountains. There is one long winding street of wooden houses, paintless,(E).....; some with verandahs on which men in broad hats sit in rocking-chairs, spitting slowly and with an infinity of(F).....; some with plate-glass windows, on which the washed-off word "Saloon" still shows as a pathetic shadow, which are eating-houses of incredible bareness and dinginess, some others with plate-glass windows that show you men on high chairs with white sheets round them being shaved, and tin cans everywhere. Then at the end of the street one comes on a mountain of copper. Just that, a(G)..... of copper. Pyramid-shaped it is, and cut into regular terraces all the way from the apex to the base, where lies a pool of water(H)..... as Irish grass. It sounds the hardest thing in the world, and the terraces have as sharp an edge as a steel knife. Yet it seems a shape just taken for the moment by the ether. One feels as if one were standing in front of a breaking wave of a substance more like cloud-stuff than water, yet like the sea; for the whole hillside is luminously and transparently pale, and reticulated with mineral veins that are blue and green like sea water. I want to see that marvel again, that mountain that is made of metal, that looks as if you could put your hand through it. I want to go back, just as I want to go back to San Francisco, which is a day and a night farther west from Bingham. For that is like the Bay of Naples, but it is all done in the delicate pastel shades and the gentle greyness of Edinburgh. Sailing ships lie in the harbor, with their lovely(J)..... There is a dead volcano looking over the Bay at the city, whose musical name is Tamalpais; she is shaped like Fujiyama, and I am enough in love to swear she is as beautiful. Round her are(K)..... green hills running down to the indenting waters, their slopes blue and white with wild lupins. I love these places.

- 4 13. A. (1) alone (2) wedded (3) polygamous (4) satisfied
(5) monogamous

The best word is Number

- 4 B. (1) languorous (2) insistent (3) great (4) tepid
(5) solemn

The best word is Number

- 4 C. (1) irrigated (2) watered (3) cultivated (4) ploughed
(5) invaded

The best word is Number

- 4 D. (1) penetrates (2) drives a wedge (3) meanders (4) soars
(5) cuts

The best word is Number

- 4 E. (1) shabby (2) imposing (3) uninhabited (4) dilapidated
(5) unrepaired

The best word is Number

- 4 F. (1) cleverness (2) leisure (3) skill (4) tobacco juice
(5) sagacity

The best word is Number

- 4 G. (1) mountain (2) hill (3) pyramid (4) cone (5) mass

The best word is Number

Values
4

H. (1) emerald (2) bright (3) vivid (4) verdant (5) green

The best word is Number

4 J. (1) masts (2) shapes (3) sails (4) rigging (5) spars

The best word is Number

4 K. (1) tributary (2) sloping (3) filial (4) small
(5) daughterly

The best word is Number

Directions — Two of the following pieces were written by the same author. Read the following paragraphs carefully, noting characteristic language, rhythm, and ideas, to determine which two were written by the same author.

A. The great misfortune of the modern English is not at all that they are more boastful than other people (they are not); it is that they are boastful about those particular things which nobody can boast of without losing them. A Frenchman can be proud of being bold and logical, and still remain bold and logical. A German can be proud of being reflective and orderly, and still remain reflective and orderly. But an Englishman cannot be proud of being simple and direct and still remain simple and direct. In the matter of these strange virtues, to know them is to kill them. A man may be conscious of being heroic or conscious of being divine, but he cannot (in spite of all the Anglo-Saxon poets) be conscious of being unconscious.

B. There are two equal and eternal ways of looking at this twilight world of ours: we may see it as the twilight of evening or the twilight of morning; we may think of anything, down to a fallen acorn, as a descendant or as an ancestor. There are times when we are almost crushed, not so much with the load of the evil as with the load of the goodness of humanity, when we feel that we are nothing but the inheritors of a humiliating splendour. But there are other times when everything seems primitive, when the ancient stars are only sparks blown from a boy's bonfire, when the whole earth seems so young and experimental that even the white hair of the aged, in the fine biblical phrase, is like almond-trees that blossom, like the white hawthorn grown in May. That it is good for a man to realize that he is "the heir of all the ages" is pretty commonly admitted; it is a less popular but equally important point that it is good for him sometimes to realize that he is not only an ancestor, but an ancestor of primal antiquity; it is good for him to wonder whether he is not a hero, and to experience ennobling thoughts as to whether he is not a solar myth.

C. The spectacle of the money-caliphs of the present day going about Bagdad-on-the-Subway trying to relieve the wants of the people is enough to make the great Al Raschid turn Haroun in his grave. If not so, then the assertion should do so, the real caliph having been a wit and a scholar and therefore a hater of puns.

How properly to alleviate the troubles of the poor is one of the greatest troubles of the rich. But one thing agreed upon by all professional philanthropists is that you must never hand over any cash to your subject. The poor are notoriously temperamental; and when they get money they exhibit a strong tendency to spend it for stuffed olives and enlarged crayon portraits instead of giving it to the instalment man.

5 14. Passages and were written by the same author.

15 15. My reasons for believing so are as follows:

.....
.....
.....

Values

Directions — Read the following passages carefully and answer the questions below.

- A.** Your friends are all the dullest dogs I know. They are not beautiful: they are only decorated. They are not clean: they are only shaved and starched. They are not dignified: they are only fashionably dressed. They are not educated: they are only college pass-men. They are not religious: they are only pew-renters. They are not moral: they are only conventional. They are not virtuous: they are only cowardly. They are not even vicious: they are only "frail." They are not artistic: they are only lascivious. They are not prosperous: they are only rich. They are not loyal: they are only servile; not dutiful, only sheepish; not public spirited, only patriotic; not courageous, only quarrelsome; not determined, only obstinate; not masterful, only domineering; not self-controlled, only obtuse; not self-respecting, only vain; not kind, only sentimental; not social, only gregarious; not considerate, only polite; not intelligent, only opinionated; not progressive, only factious; not imaginative, only superstitious; not just, only vindictive; not generous, only propitiatory; not disciplined, only cowed; and not truthful at all—liars every one of them, to the very backbone of their souls.
- B.** I do not know if I was what you call afraid; but my heart beat like a bird's both quick and little; and there was a dimness came before my eyes which I continually rubbed away, and which continually returned. As for hope, I had none; but only a darkness of despair and a sort of anger against all the world that made me long to sell my life as dear as I was able. I tried to pray, I remember, but that same hurry of my mind, like a man running, would not suffer me to think upon the words; and my chief wish was to have the thing begin and be done with it.
- C.** No degree of knowledge attainable by man is able to set him above the want of hourly assistance, or to extinguish the desire of fond endearments and tender officiousness; and, therefore, no one should think it unnecessary to learn those arts by which friendship may be gained. Kindness is preserved by constant reciprocation of benefits or interchange of pleasures; but such benefits only can be bestowed as others are capable to receive, and such pleasures only imparted as others are qualified to enjoy.
- D.** Then the eyes of the blind shall be opened, and the ears of the deaf shall be unstopped. Then shall the lame man leap as an hart and the tongue of the dumb sing, for in the wilderness shall waters break out, and streams in the desert. And the parched ground shall become a pool, and the thirsty land springs of water. In the habitations of dragons, where each lay, shall be grass with reeds and rushes. And an highway shall be there, and a way, and it shall be called the way of holiness. The unclean shall not pass over it, but it shall be for those: the wayfaring man, though a fool, shall not err therein.

16. Fill in the blanks in the following statements. If none of the passages above fits the statement, fill the blank with an X.

- 5 (1) Passage sounds like the Bible.
- 5 (2) Passage is the heaviest, or most ponderous, in tone.
- 5 (3) Passage is grotesque, or "funny."
- 5 (4) Passage over-does balance and parallelism.
- 5 (5) Passage is modern and direct.
- 5 (6) Passage has too many obsolete or old-fashioned words.
- 5 (7) Passage was written by a man who wishes to preach or instruct.
- 5 (8) Passage offers the best style for a beginning writer to imitate.



HIGH SCHOOL AND UNIVERSITY MATRICULATION EXAMINATIONS BOARD
DEPARTMENTAL EXAMINATIONS, 1948

ENGLISH 3
LITERATURE

SECTION I — *General Prose*
SECTION II — *Drama*
SECTION III — *Poetry*
SECTION IV — *Essays*

Time—3 hours.

Note—The total time allowed for this paper is three hours. Distribute this time to best advantage, reading the paper, answering the questions and reviewing the work already done. Do not spend too much time on any one question.

Do not write your name on this booklet.

All your work, rough or finished, must be done in this booklet.

Rough work may be done in pencil; finished work should be done in ink.

N.B. The total value of this paper is 500.

CANDIDATE'S NUMBER

(For the use of the Department only)

SECTION I—GENERAL PROSE

Direction: Read the following selection carefully. It will provide questions for the entire section of General Prose.

From *Literature as Exploration* (Louise Rosenblatt)

The reader turns to literature to seek a great variety of satisfactions. These, sometimes quite conscious, demands are in themselves important factors affecting the interrelation between book and reader. This was demonstrated recently by an incident in a freshman class at a New England woman's college. The girls were unexpectedly asked the question, "Why do you read novels, anyway?" Here are some of the spontaneous answers:

- (A) I like to read a novel for relaxation after I have been studying hard all day.
- (B) I like to read anything that is well written, in which the author gives you interesting descriptions and exciting adventures.
- (C) I like to find out about the things that happen to people, and how they solve their problems.
- (D) I had an interesting experience with a novel a few weeks ago. I discovered that one of the characters was in the same fix that I was in. I got a great deal from seeing how the character in the book managed.
- (E) I like to read about as many different kinds of situations as possible —just in case I, myself, might be in such a situation some day.

These students, in rather simplified form perhaps, summarized a number of the personal satisfactions that the adult reader, as well as the adolescent, seeks from literature. Their remarks paralleled somewhat de Maupassant's comment:

"The public as a whole is composed of various groups, whose cry to us writers is:

- (a) 'Comfort me.'
- (b) 'Amuse me.'
- (c) 'Touch me.'
- (d) 'Make me dream.'
- (e) 'Make me laugh.'
- (f) 'Make me shudder.'
- (g) 'Make me weep.'
- (h) 'Make me think.'

"And only a few chosen spirits say to the artist:

- (i) 'Give me something fine in any form which may suit you best, according to your own temperament'."

In its simplest terms, literature may offer us an emotional outlet. It may enable us to exercise our senses more intensely and more fully than we have otherwise time or opportunity to. Through literature we may enjoy the beauty or the grandeur of nature, and the exotic splendor of scenes in far distant lands. Furthermore, it may provide experiences which it would not be either possible or wise to introduce into our own lives. The love of action and adventure, the interest in kinds of people and ways of life alien to our own, the delight in scenes of strong emotion, in pictures of physical violence, in images even of hatred and evil, may be due to the opportunity they give for ridding ourselves of culturally repressed emotional tendencies. Nor does literature afford an outlet only for the anti-social emotions. A great work of art may provide us the opportunity to feel more profoundly and more generously, to perceive more fully the implications of experience, than the hurried and fragmentary conditions of life permit.

Values

- 5 1. By placing a check, thus (✓) to the right of *one* of the following statements, identify that which most accurately represents a point of view expressed in the above selection.

The spontaneous answers of New England college women to the question, "Why do you read novels?", show that people are customarily aware of the reasons for which they read. (.....)

The substance of the replies by the New England College women is startlingly similar to that of de Maupassant's comment. (.....)

Easy reading provides the best emotional outlet. (.....)

The emotional outlet provided by certain kinds of experiences through literature may be the cause of their appeal. (.....)

Real experience is always more significant, emotionally, than literary experience. (.....)

- 5 2. Which of the following benefits does the above selection provide for the reader?

instruction (.....)

inspiration (.....)

sublimation (.....)

amusement (.....)

mental discipline (.....)

- 15 3. (1) Which *one* of the five statements of the New England college girls is most abundantly supported by the cries of various groups listed by de Maupassant? For your answer simply place the label A, B, C, D, E, on the first line below. On line two, using small letters, list in a similar way the cries from the de Maupassant quotation which directly support the statement. List the cries which do not support the statement.

Statement:

Cries which support:

Cries which do not support:

- 5 (2) Which *one* of the college girls' statements most closely parallels that of the "few chosen spirits" who say: "Give me something fine in any form which may suit you best, according to your own temperament"? Answer by letter, as before.

.....

From *Moby Dick* (Herman Melville)

The boats had not gone very far, when by a signal from the mastheads—a downward pointed arm, Ahab knew that the whale had sounded; but intending to be near him at the next rising, he held on his way a little sideways from the vessel; the becharmed crew maintaining the profoundest silence, as the head-beat waves hammered and hammered against the opposing bow.

"Drive, drive in your nails, oh ye waves! to their uttermost heads drive them in! ye but strike a thing without a lid; and no coffin and no hearse can be mine:—and hemp only can kill me! Ha! ha!"

Values

Suddenly the waters around them slowly swelled in broad circles; then quickly upheaved, as if sideways sliding from a submerged berg of ice, swiftly rising to the surface. A low rumbling sound was heard; a subterranean hum; and then all held their breaths; as bedraggled with trailing ropes, and harpoons, and lances, a vast form shot lengthwise, but obliquely from the sea. Shrouded in a thin drooping veil of mist, it hovered for a moment in the rainbowed air; and then fell swamping back into the deep. Crushed thirty feet upwards, the waters flashed for an instant like heaps of fountains, then brokenly sank in a shower of flakes, leaving the circling surface creamed like new milk round the marble trunk of the whale.

“Give way!” cried Ahab to the oarsmen, and the boats darted forward to the attack; but maddened by yesterday’s fresh irons that corroded in him, Moby Dick seemed combinedly possessed by all the angels that fell from heaven. The wide tiers of welded tendons overspreading his broad white forehead, beneath the transparent skin, looked knitted together; as head on, he came churning his tail among the boats; and once more flailed them apart; spilling out the irons and lances from the two mates’ boats, and dashing in one side of the upper part of their bows, but leaving Ahab’s almost without a scar.

While Daggoo and Queequeg were stopping the strained planks; and as the whale swimming out from them, turned, and showed one entire flank as he shot by them again; at that moment a quick cry went up. Lashed round and round to the fish's back; pinioned in the turns upon turns in which, during the past night, the whale had reeled the involutions of the lines around him, the half torn body of the Parsee was seen; his sable raiment frayed to shreds, his distended eyes turned full upon old Ahab.

- 5 4. (1) The last paragraph of the selection from Rosenblatt (Page 2) discusses a number of ways in which literature may provide emotional outlets. Which sentence in that paragraph (Rosenblatt's) most adequately characterizes the kind of appeal inherent in the above excerpt from *Moby Dick*? Answer by copying the first five or six words of this sentence below.

.....

- 15 (2) Give *five* specific reasons for your choice.

[illegible]

.....

[illegible]

.....

[illegible][illegible]

.....

Values

- 10 5. The time setting of this story is earlier than the twentieth century. Provide two reasons to prove that this statement is correct.

.....

.....

.....

.....

- 5 6. Which *one* of the following terms, in your opinion, best describes the above passage (*Moby Dick*)?

pictorial	(.....)
scientific	(.....)
whimsical	(.....)
abstract	(.....)
analytical	(.....)

From *Giants in the Earth* (Ole Rolvaag)

During the first days of October a few white, downy snowflakes hung quivering in the air . . . floated about . . . fell in great oscillating circles. They seemed headed for nowhere; they followed no common course; but finally they reached the ground and disappeared.

The air cleared again. There came a drowsy, sun-filled interval . . . nothing but golden haze . . . quite bereft of all life . . .

The sun had no strength these days. It peeped out in the morning, glided across the sky as before, yet life it had not until toward evening, as it was nearing the western rim of the prairie. Then it awoke, grew big and blushing, took on a splendour which forced everyone to stop and look; the western sky foamed and flooded with a wanton richness of colour, which ran up in streams to meet the coming night. Folks would walk about in the evenings speaking in low tones . . . Never in their lives had they seen such sunsets . . . Day after day the same . . . evening after evening. Strangely still the days . . . the evenings more mysteriously quiet. How could one lift one's voice against such silence! . . .

Then one morning—October was nearly passed—the sun could not get his eye open at all; the heavens rested close above the plain, grey, dense, and still. The chill of this greyness drove through the air though no wind stirred. People went indoors to put on more clothes, came out again, but froze worse than ever . . . Bleak, grey, God-forsaken, the empty desolation stretched on every hand . . .

Sometime in the afternoon snowflakes began to fall. They came sailing down from the north until the air was a close-packed swarm of greyish-white specks, all bound in the same direction. The evening was short-lived that day, and died in a pitch-black night that weighed down the heart . . .

. . . Again day came, and brought no other light than that which the greyish-white specks gave . . . All that day the snow fell—all the next night . . .

At last it grew light once more—but the day had no sun. A cold wind howled about the huts—left them, and tore down into the white snow blanket, shaking out of it blinding swirls . . . The swirls vanished and reappeared—died down, flared up again and tore on . . . New ones constantly rose . . . many . . .

Values

- 5 7. Following the same general procedure as in Question 4, copy the first four or five words of the sentence from Rosenblatt's last paragraph from *Literature as Exploration* which most adequately characterizes the kind of appeal inherent in the above excerpt from *Giants in the Earth*.
-
- 15 8. List two reasons why authors may use passages such as *Giants in the Earth* in narrative writings.
- (1)
- (2)
- 5 9. Which *one* of the following terms, in your opinion, best describes the passage, *Giants in the Earth*?
- | | |
|-----------------|---------|
| rhetorical | (.....) |
| ostentatious | (.....) |
| expository | (.....) |
| concrete | (.....) |
| impressionistic | (.....) |

From *Main Street* (Sinclair Lewis)

This is America—a town of a few thousand, in a region of wheat and corn and dairies and little groves.

The town is, in our tale, called 'Gopher Prairie, Minnesota.' But its Main Street is the continuation of Main Streets everywhere. The story would be the same in Ohio or Montana, in Kansas or Kentucky or Illinois, and not very differently would it be told Up York State or in the Carolina hills.

Main Street is the climax of civilization. That this Ford car might stand in front of the Bon Ton Store, Hannibal invaded Rome and Erasmus wrote in Oxford cloisters. What Ole Jenson the grocer says to Ezra Stowbody the banker is the new law for London, Prague, and the unprofitable isles of the sea; whatsoever Ezra does not know and sanction, that thing is heresy, worthless for knowing and wicked to consider.

Our railway station is the final aspiration of architecture. Sam Clark's annual hardware turnover is the envy of the four counties which constitute God's Country. In the sensitive art of the Rosebud Movie Palace there is a Message, and humor strictly moral.

Such is our comfortable tradition and sure faith. Would he not betray himself an alien cynic who should otherwise portray Main Street, or distress the citizens by speculating whether there may not be other faiths?

- 5 10. Of the eight cries ("Comfort me" to "Make me think," inclusive) quoted by Rosenblatt from de Maupassant, in *Literature as Exploration*, which *one* most accurately suggests Sinclair Lewis's purpose in the above selection from *Main Street*? Answer by letter, as before.
-

Values

25 11. Below are five quotations from the above passage, each followed by five interpretations. Check the *one* interpretation which, in your opinion, best expresses the true meaning of each quotation.

- (1) "Its Main Street is the continuation of Main Streets everywhere."

Gopher Prairie does not really have a main street of its own. (.....)

Gopher Prairie's main street resembles that of any other small town. (.....)

Most American main streets run in the same direction. (.....)

The main streets of American towns are connected by highways. (.....)

The towns of most states are located very close together. (.....)

- (2) "Main Street is the climax of civilization."

The American small town is the inglorious outcome of history. (.....)

Main Street is a symbol of progress. (.....)

Refined people tend to concentrate in small towns. (.....)

The buildings on Main Street are packed closely together. (.....)

Life is more enjoyable in small towns than elsewhere. (.....)

- (3) "Whatsoever Ezra does not know and sanction, that thing is heresy."

Ezra Stowbody was a well informed, kindly sort of person. (.....)

People in small towns do not actually know very much. (.....)

People in small towns are intolerant of viewpoints other than their own. (.....)

People in small towns have high moral standards. (.....)

It is wrong to make decisions when one does not have the facts. (.....)

- (4) "In the sensitive art of the Rosebud Movie Palace there is a Message, and humour strictly moral."

The Rosebud Movie Palace showed good, wholesome pictures. (.....)

The Rosebud Movie Palace showed no really funny films. (.....)

The Rosebud Movie Palace was used for the display of local paintings. (.....)

Small-town movie houses usually go in for comic pictures. (.....)

Small-town movie houses usually play up orthodox morality. (.....)

- (5) "Such is our comfortable tradition and sure faith. Would he not betray himself an alien cynic who should otherwise portray Main Street, or distress the citizens by speculating whether there may not be other faiths?"

The churches of Gopher Prairie are on Main Street. (.....)

Religion plays a large part in small-town life. (.....)

People should not criticize small towns. (.....)

The culture of the small town is ludicrously narrow. (.....)

The small town has the right attitude toward life. (.....)

5 12. The author's attitude in the above passage is best described as

ironical (.....)

playful (.....)

vindictive (.....)

stern (.....)

benevolent (.....)

[OVER]

SECTION II—DRAMA

Extract from the Play, *Becky Sharp* (Olive Conway)

Scene I: A sitting-room in a hotel at Brussels, 2 a.m., June 16, 1815. Table, piano, chairs, settee. C. door to corridor. L. door to bedroom. Curtained window R. It is immediately after the Ball. Stage empty on rise of curtain.

Enter *Rawdon Crawley*, who turns up lamp and then looks expectantly at the door. *Becky* enters, in ball dress, with bouquet, but only just comes in and then turns back to door.

Becky But come in, Captain Osborne. Do come in, Amelia, my sweetest, come in. (She brings Amelia in.)

Rawdon (towards door, in which George Osborne stands hesitating). Why not, Osborne?

Amelia It is so late, Captain Crawley.
(George is pulled in by Rawdon, who closes door.)

Becky Late? On such a night as this there is no such word as late. Oh, the ball! That perfect, perfect ball! I've danced till I'm exalted.

Amelia Yes. You triumphed, Becky. I—

Becky You preferred not to dance. Had you shown inclination to dance, you would have danced as much as I.

George Some women have to refuse partners. Others don't attract them. (He is furious with Amelia.)

Amelia George!

George Oh, look at her! No diamonds. No bouquet.

Amelia (quietly). You did not buy me one.

Becky It's true her dress is not very distinguished, George. You must send her to my corsetiere. I'll give you the address.

George Ah, it takes you to know what clothes are, Mrs. Crawley. Lord, your partners! Lord Bareacres, General Tufto, and . . .

Becky (bowing). And you, Captain Osborne.

George (getting out cigar). I saw the Duke smile at you.

Becky (ecstatically). The Duke!

Amelia I must go to bed. (George lights cigar.)

Rawdon Oh, ridiculous, Mrs. Osborne. Why, George and I have—

Becky No Rawdon. No gambling in my drawing-room, if you please, you naughty men.

Rawdon I owe Osborne his revenge.

George By Gad, he does, and everything succeeds with me to-night, too. I've been to the Duchess' ball. I've danced with Becky, I've—

Becky (exaggeratedly). I forbid cards in my rooms, Captain Osborne. And you are smoking, sir.

George Upon my word, I forgot. I forget everything to-night (going to throw cigar away).

Values

- Becky* Don't throw it away. Downstairs you can smoke with Rawdon.
- Rawdon* Yes. I'd like a weed. Come along, Osborne. (George starts towards door.)
- Amelia* George!
(He looks at her, hesitating. *Becky* takes the cigar out of his hand; he turns in wonderment to her.)
- Becky* To show that I forgive you. (She takes a puff and returns it to him.)
- George* Jove! Finest cigar I ever smoked in the world.
(He ignores *Amelia*.)
(*Rawdon* puts hand on *George's* shoulder and takes him up C. Exeunt *Rawdon* and *George*.)
- Becky* Amelia, oh, you poor dear, how tired you look!
- Amelia* (indignantly). Tired!
- Becky* Yes, dear, I know you are not used to late hours, but I could not let you go to bed without warning you.
- Amelia* Warning me? You!
- Becky* Oh, my dearest, do sit down. (Both sit on settee.) You must listen to your Rebecca. You must. For God's sake, child, stop your husband's gambling or he will ruin himself. He and Rawdon are at cards every night. Why don't you prevent it, you little careless creature? Why don't you come to us of an evening where you could exercise some control?
-
- Amelia* You deliberately sent them to play cards now.
- Becky* Oh, the injury you do me! I sent them, I who forbade card-playing in my rooms! My dear, my husband's weak. God forbid that I should speak an ill word of my Rawdon, but he is weak. He is always to be tempted. George tempts him and you will not prevent it. Amelia, do, do make an effort to prevent it. You have only been married six weeks to George: surely your hold on him is strong. And when we are at war, when our husbands are both about to march away and . . . and may not come back.
- Amelia* Oh, Becky! (Cries in her arms.)
- Becky* There! There! They will return. Your . . . your brother is still in Brussels? Dear Mr. Joseph!
- Amelia* In this hotel.
- Becky* So near? Ah, what a comfort he will be to us when our husbands are away. We weak women need a protector.
- Amelia* (releasing herself from *Becky's* arms). I think you have offended Joseph.
- Becky* I! Impossible! I have the greatest regard for him.
- Amelia* When he is in the same hotel and you did not know it.
- Becky* My society has been so military.
- Amelia* Oh, your grand friends! Too high for—
(Bugle sounds off.)
- Amelia* Becky! That means—
- Becky* Yes. (*Becky* stands erect, *Amelia* clings to her.) Yes. (Door C. opens violently. Enter *Joseph Sedley*, in dressing-gown.)
- Joseph* Amelia! I've searched everywhere and I find you here!
(Stiffly) Your servant, Mrs. Crawley.
- Becky* (curtseying). Dear Mr. Joseph.
- Joseph* You heard the bugles?
- Amelia* Yes.

[OVER]

Values

- Joseph* I'd word ten minutes since. They march at three.
- Amelia* At three. Oh, Heavens! And it is half-past two.
- Joseph* Yes. Where's George? It's time he—
- Becky* With Captain Crawley. They will have heard.
- Joseph* Oh, I envy them. I'd give the world to be a soldier now. I've half a mind—
- Amelia* Joseph! When George must go, would you leave me too?
- Joseph* I have seen a bit of service in India, you know. I've smelt powder, and—
- Amelia* Oh, don't desert me, Joseph!
- Joseph* Pooh, my dear creature, there's no danger. The Allies will finish Bonaparte and be in Paris in two months. I'll dine you at the Palais Royal, by Jove. You don't know military affairs, my dear. We've got the Duke, haven't we?
- Amelia* I think of George.
- Joseph* Damme, George is English. Do you think he's frightened of any man, let alone a Frenchman? Do you think he'll thank you for pulling a long face when he's riding out to victory?
(Gramophone, off R., plays "The Girl I Left Behind Me."
Joseph goes to window, throws back curtain.)
Why, there's a regiment marching now. (Prances in step by window.) Yes, that's the stride. Make mincemeat of them, boys, make mince— Damme, the Duke. Amelia, it's the Duke himself. (Salutes.)
(*Becky* goes to window and waves.)
Oh, it's hard on a man. It's hard to be left behind.
(Comes C.)
- Becky* (from window). Oh, you men! You would sacrifice anything for a pleasure.
- Joseph* My dear madam, I only said I should like to go. I didn't say I was going.
- Becky* (coming to him). You have noble inspirations, Mr. Sedley. But the protectorship of weak women, is not that also noble?
- Joseph* Gad, you're right. I mustn't let my inclinations get the better of me. I have my sister to care for.
- Becky* Yes, and if . . . if we have to fly, there would be a little corner for me in your coach?
- Joseph* Eh? Fly?
- Amelia* Oh!
- Joseph* (with elaborate dignity). Yes, madam, in the case of so outrageous an improbability you shall have a corner in my coach.
(*Becky* breathes a happy sigh.)
But to dream of such a thing is monstrous. Monstrous, madam, do you hear? It's un-English. It's—
(Enter C. *Rawdon* and *George*, both grave)
- Rawdon* What is, Sedley?
- Joseph* (eyeing *Becky* indignantly). Something, sir, that I will not even mention before you gentlemen.
- Amelia* (to *George*) George!
- George* (arm round her.) Amelia! Come. I must change. I must write to my father and you—
- Amelia* I will pray, *George*.
- Rawdon* (curtly). Cut him some sandwiches while you pray, Mrs. Osborne, and put some brandy in his flask and make him some coffee to drink before we start.
- Amelia* But I—
- Becky* That's good advice.

Values

George (taking her out). Emmy.
(Exeunt *George* and *Amelia*. *Joseph* is following, but he hesitates.)
Joseph (turning). Damn it, Crawley, you and I have differed. But there, man, there. (Offers hand.) Come through it sound.
Rawdon (shaking.) I'll try. (Exit *Joseph*).
Fat elephant!
Becky Isn't he? Had you time to do anything with Osborne?

13. Becky has been very successful in her relations with George, Amelia and Joseph. Her success would indicate that she has been shrewd enough to diagnose each character, and resourceful enough to prescribe a treatment for each.

In the spaces provided below write:
(1) a brief estimate of each character.
(2) Becky's policy in her dealings with each character.

10 George
(1)
.....
.....
.....

(2)
.....
.....
.....

10 Amelia
(1)
.....
.....
.....

(2)
.....
.....
.....

10 Joseph
(1)
.....
.....
.....

(2)
.....
.....
.....

Values

10 **14.** Is Becky sincere? Support your answer by reference to the play.

.....

.....

.....

.....

.....

2 **15.** Who is “the Duke?”

.....

2 **16.** What famous battle is in the offing?

.....

6 **17.** Other than the mention of the year 1815, what details indicate the period of the play?

(1)

(2)

(3)

5 **18.** From Rawdon’s behavior in the play, what sort of person do you judge him to be?

.....

.....

5 **19.** Describe briefly the physical attributes of the principal feminine character in the modern play you have read this year.

Play read:

Principal feminine character:

Attributes:

.....

.....

5 **20.** Place a check (✓) after the term which best characterizes the note on which your modern play ended.

- | | |
|--------------------------|---------|
| (1) mutual understanding | (.....) |
| (2) quiet amusement | (.....) |
| (3) passionate entreaty | (.....) |
| (4) hopeless grief | (.....) |
| (5) grim defiance | (.....) |

Values

SHAKESPEARE

King Richard II—Act III, Scene II

Scene II. The coast of Wales. A castle in view.

Flourish: drums and trumpets. Enter *King Richard*, the *Bishop of Carlisle*, *Aumerle* and *Soldiers*.

King Richard Barkloughly Castle call you this at hand?

Aumerle Yea, my lord. How brooks your grace the air,
After your late tossing on the breaking seas?

King Richard Needs must I like it well: I weep for joy
To stand upon my kingdom once again. 5
Dear earth, I do salute thee with my hand,
Though rebels wound thee with their horses' hoofs:
As a long-parted mother with her child
Plays fondly with her tears and smiles in meeting,
So weeping, smiling, greet I thee, my earth, 10
And do thee favours with my royal hands.
Feed not thy sovereign's foe, my gentle earth,
Nor with thy sweets comfort his ravenous sense:
But let thy spiders, that suck up thy venom,
And heavy-gated toads lie in their way, 15
Doing annoyance to the treacherous feet
Which with usurping steps do trample thee:
Yield stinging nettles to mine enemies:
And when they from thy bosom pluck a flower,
Guard it I pray thee, with a lurking adder, 20
Whose double tongue may with a mortal touch
Throw death upon thy sovereign's enemies.
Mock not my senseless conjuration, lords;
This earth shall have a feeling, and these stones
Prove armed soldiers, ere her native king 25
Shall falter under foul rebellion's arms.

Bishop Fear not, my lord; that Power that made you king
Hath power to keep you a king in spite of all.
The means that heaven yields must be embraced
And not neglected; else, if heaven would, 30
And we will not, heaven's offer we refuse,
The proffered means of succour and redress.

Aumerle He means, my lord, that we are too remiss;
Whilst Bolingbroke, through our security,
Grows strong and great in substance and in power. 35

King Richard Discomfortable cousin! know'st thou not
That when the searching eye of heaven is hid
Behind the globe, that lights the lower world,
Then thieves and robbers range abroad unseen
In murders and in outrage, boldly here; 40
But when from under this terrestrial ball
He fires the proud tops of the eastern pines,
And darts his light through every guilty hole,
Then murders, treasons, and detested sins,
The cloak of night being pluck'd from off their backs, 45
Stand bare and naked, trembling at themselves?
So when this thief, this traitor, Bolingbroke,—
Who all this while hath revelled in the night,
Whilst we were wandering with the Antipodes,—
Shall see us rising in our throne, the east, 50

[OVER]

Values

His treasons will sit blushing in his face,
Not able to endure the sight of day,
But, self-affrighted, tremble at his sin.
Not all the water in the rough rude sea
Can wash the balm from an anointed king: 55
The breath of worldly men cannot depose
The deputy elected by the Lord;
For every man that Bolingbroke hath pressed
To lift shrewd steel against our golden crown,
God for his Richard hath in heavenly pay 60
A glorious angel: then, if angels fight,
Weak men must fall; for heaven still guards the right.

Enter Salisbury

Welcome, my lord: how far off lies your power?
Salisbury Nor near, nor farther off, my gracious lord,
Than this weak arm: discomfort guides my tongue, 65
And bids me speak of nothing but despair.
One day too late, I fear me, noble lord,
Hath clouded all thy happy days on earth:
O, call back yesterday, bid time return,
And thou shalt have twelve thousand fighting men! 70
To-day, to-day, unhappy day, too late,
O'erthrows thy joys, friends, fortune, and thy state;
For all the Welshmen, hearing thou wert dead,
Are gone to Bolingbroke, dispersed and fled.

Aumerle Comfort, my liege; why looks your grace so pale?

King Richard But now, the blood of twenty thousand men 76
Did triumph in my face, and they are fled;
And, till so much blood thither come again,
Have I not reason to look pale and dead?
All souls that will be safe, fly from my side, 80
For time hath set a blot upon my pride.

Aumerle Comfort, my liege; remember who you are.

King Richard I had forgot myself; am I not king?
Awake, thou coward majesty! thou sleepest.
Is not the king's name twenty thousand names? 85
Arm, arm, my name! a puny subject strikes
At thy great glory. Look not to the ground
Ye favourites of a king: are we not high?
High be our thoughts: I know my uncle York
Hath power enough to serve our turn. 90

21. "Shakespeare gives us an excellent picture of the weakness and instability of Richard's mind."—W. J. Abel.

10 A Demonstrate this "instability" by specific reference to Richard's everchanging frame of mind.

.....

.....

.....

.....

.....

.....

Values

- 6 **B** Demonstrate his “weakness” by pointing out other unkingly attributes. Again, refer to the play.

.....

.....

.....

.....

- 3 **C** Did Richard in this passage give evidence of any redeeming quality? If he did, what was the quality?

.....

.....

- 22.** The Bishop’s advice to Richard (lines 27-30) was promptly re-stated by Aumerle.

- 5 **A** State in your own words the nature of this advice.

.....

.....

- 5 **B** Why should Richard find Aumerle’s statement more “discomfortable” than the Bishop’s?

.....

.....

- 23.** Lines 54-57 refer to an outmoded theory.

- 3 **A** What was the theory?

.....

- 2 **B** When did it cease to exist?

.....

- 24.** What did Richard mean by

- 2 **A** “the eye of Heaven”? (line 37)

.....

- 2 **B** “the lower world”? (line 38)

.....

- 2 **25.** Lacking present-day knowledge, Richard was in error concerning the adder. (lines 20-21).

What was the error?

.....

- 5 **26.** From your knowledge of Shakespeare’s technique, how could you be reasonably sure that this scene does not end with line 90?

.....

.....

[OVER]

Values

5 30. A What poetic device is used most extensively in this poem?

.....

5 B What effect is secured by the use of this device?

.....

10 31. For what reason has the narrator "hidden his heart"? Check (✓) the best answer:

The poet wishes to escape. (.....)

The poet wishes to gather strength in sleep to fight life's battles. (.....)

The poet wishes he could be a bird. (.....)

The poet wishes not to disclose his secrets. (.....)

The poet wants to tell us that true love is true and that light love is artistic. (.....)

5 32. "Poems Worth Knowing" contains two ballades, one by Swinburne and one by Rossetti; both ballades are in praise of a much earlier writer of ballades.

The name of this earlier ballade writer was

.....

25 33. In the poem below, one word has been omitted from each stanza. Complete the poem by underlining the most suitable word in the group at the right of each stanza.

Before Dawn

Dim-berried is the mistletoe	
With globes of grey,	glowing
The holly mid ten thousand thorns	sheenless
Smoulders its fires away;	melancholy
And in the manger Jesu sleeps	darkish
This Christmas day.	dull

Bull unto bull with throat	
Makes echo every hill,	bellowing
Cold sheep in pastures thick with snow	rasping
The air with bleatings fill;	hollow
While of his mother's heart this Babe	stretching
Takes his sweet will.	threatening

All flowers and butterflies lie hid,	
The blackbird and the thrush	whistle
..... but a little as they flit	pipe
Restless from bush to bush;	warble
Even to the robin Gabriel hath	peep
Cried softly, "Hush!"	carol

Now night's astir with stars	
In darkness of the snow;	scintillating
Burdened with frankincense and myrrh	beautiful
And gold, the strangers go	dazzling
Into a dusk where one dim lamp	pretty
Burns faintly, Lo!	burning

No snowdrop yet its small head nods,	
In winds of winter drear;	opening
No lark at in the sky	evening
Sings matins shrill and clear;	interval
Yet in this frozen mirk the Dawn	casement
Breathes, Spring is here!	recess

—Walter de la Mare

[OVER]

Values

10 **34.** “Mr. de la Mare is a master in the art of giving substance and reality to the fantastic.”

In a sentence or two show that this statement is applicable to *Before Dawn*.

.....

.....

.....

5 **35. A** From *Before Dawn* select an example of an inexact rhyme.

.....

5 **B** What poetic device does Walter de la Mare employ to conclude each stanza?

.....

Cargoes

Quinquireme of Nineveh from distant Ophir
Rowing home to haven in sunny Palestine
 With a cargo of ivory
 And apes and peacocks
Sandalwood, cedarwood, and sweet, white wine.

Stately Spanish galleon coming from the Isthmus
Dipping through the Tropics by the palm green shores
 With a cargo of diamonds,
 Emeralds, amethysts,
Topazes, and cinnamon, and gold moidores.

Dirty British coaster with a salt-caked smoke stack,
Butting through the Channel in the mad March days
 With a cargo of Tyne coal,
 Road rails, pig lead,
Firewood, ironware, and cheap tin trays.

—John Masefield

“Masefield’s purpose in writing ‘Cargoes’ went beyond the interesting contrast which runs throughout the poem.”

5 **36. A** What is this contrast?

.....

.....

10 **B** By what two means is this contrast developed?

.....

.....

.....

Values

15 **37.** Let us suppose that *Cargoes* had been written all as one stanza, rather than three. What evidence can you find in the poem, to prove that it ought to be printed as three stanzas?

.....

.....

.....

.....

38. Explain each of the following:

- 2 **A** quinquiremes
- 2 **B** Isthmus
- 1 **C** moidores

SECTION IV—ESSAYS

10 **39.** Check thus (✓) such of the following statements as are correct:

- Many modern essays tend to be of the “practical” variety. (.....)
- The essay is, by and large, a twentieth-century form of writing. (.....)
- Essays such as “A Farewell to Fleet Street” and “On Living Life to the Full” are somewhat de-personalized in form. (.....)
- The ideas of modern essays are frequently controversial in character. (.....)
- American literary taste in essays is, on the whole, more conservative than that of England. (.....)
- The distinguishing feature of an essay relates to form rather than to mood or content. (.....)
- An essay can be readily defined as “any shortish piece of prose.” (.....)
- Galsworthy’s “Quality” displays an objective attitude to life. (.....)
- Essays which suggest the lecture room inevitably become mere vehicles of information. (.....)
- Frivolity in essays is to be considered a breach of good taste. (.....)

Values

- 25 40. Name the author and briefly state the major theme, contention or point of view of *any five* of the following essays:

(1) Conversation in a Garden:

.....

(2) On Living Life to the Full:

.....

(3) On Vulgar Optimists:

.....

(4) "A Worker":

.....

(5) Education as a Political Institution:

.....

(6) The Rockies:

.....

(7) In Durance Vile:

.....

The Camel's Appetite
from *Roughing It* (Mark Twain)

Mules and donkeys and camels have appetites that anything will relieve temporarily, but nothing satisfy. In Syria, once, at the headwaters of the Jordan, a camel took charge of my overcoat while the tents were being pitched, and examined it with a critical eye, all over, with as much interest as if he had the idea of getting one made like it. Then, after he was done figuring on it as an article of apparel, he began to contemplate it as an article of diet. He put his foot on it, and lifted one of the sleeves out with his teeth, and chewed and chewed at it, gradually taking it in, and all the while opening and closing his eyes in a kind of religious ecstasy, as if he had never tasted anything as good as an overcoat before in his life. Then he smacked his lips once or twice, and reached after the other sleeve. Next he tried the velvet collar, and smiled a smile of such contentment that it was plain to see that he regarded that as the daintiest thing about an overcoat. The tails went next, along with some percussion-caps and cough-candy, and some fig-paste from Constantinople. And then my newspaper correspondence dropped out, and he took a chance on that—manuscript letters written for the home papers. But he was treading on dangerous ground now. He began to come across solid wisdom in those documents that was rather weighty on his stomach; and occasionally he would take a joke that would shake him up till it loosened his teeth; it was getting to be perilous times with him, but he held his grip with good courage and hopefully, till at last he began to stumble on statements that not even a camel could swallow with impunity. He began to gag and gasp, and his eyes to stand out, and his forelegs to spread, and in about a quarter of a minute he fell over as still as a carpenter's work-bench, and died a death of indescribable agony.

I went and pulled the manuscript out of his mouth, and found that the sensitive creature had choked to death on one of the mildest and gentlest statements of fact that I ever laid before a trusting public.

Values

- 4 41. (1) Identify, either by title or author, two selections from *Essays of Our Times* which, like the above, show the author poking fun at himself.
-
-
-
- 6 (2) By the same means, identify *three other* essays from the same volume in which an important part of the appeal results from humour.
-
-
-
- 5 42. (1) In *The Camel's Appetite* the author makes a humorous self-accusation. What is this accusation?
-
-
-
- 10 (2) Humour is often said to have its basis in contrast. Point out *two* clear instances of contrast as a significant element in the humour of the above passage.
-
-
-
-
- 5 (3) Check *one* of the following adjectives as best indicating the quality of Mark Twain's humour in the above selection.
- malicious (.....)
- sly (.....)
- sympathetic (.....)
- scornful (.....)
- caustic (.....)

Alaska: Key to Our Air Defense (Henry H. Arnold)

We are as vulnerable to modern warfare today as we were on December 7, 1941.

It is quite possible that we are even more vulnerable than we realize. The development of guided missiles and rockets in other countries may well have progressed farther than we think.

Any surprise attack on the United States is going to be known to us in advance only in this respect: it will come by air, and it will come via the Arctic Circle.

Alaska is ours, to arm as we please. We *could* make it the next thing to one solid air base, if we wanted to. We *could* set up the world's most colossal air defenses there right now starting tomorrow morning. We *could* set up a complete warning network of radar stations, along with rocket-interception bases. In view of the fact that we already know that our greatest danger lies over the Arctic, and knowing what must be done to defend ourselves from this threat, why aren't we doing it?

— paragraph omitted —

Values

Surely every other country in the world has studied its air maps enough to know that the Arctic and the North Pole are no longer the ends of the earth. Surely they can see that North America, Europe and Asia all are grouped around a small central ocean, the Arctic.

But what is the United States doing to protect itself? Look at the record:

Our present Army Air Forces all together could hardly defend the north-east Atlantic coast. First-line combat planes of the Army and Navy together total just 2,900 today. Russia is supposed to have 14,000.

Even as I write this, demolition organizations are smashing up thousands of serviceable military aircraft—serviceable, yes, but far from being first-line aircraft in the atomic air world of today.

Our present puny air forces are so hard up they have been forced to restrict the use of gasoline for routine flights. Army and Navy aviation men are told we “can’t afford” to operate our small number of planes as much as we would like—this at the same time we are sending billions of dollars to foreign countries all over the world. Meanwhile, Russia’s combat air force today is reported to be larger than the American and British air forces combined.

Appropriations for sorely-needed aeronautical research have been—and still are—dangerously small. Research in guided missiles, atomic energy and jet propulsion should not only have top priority but unlimited funds.

We must decide what we think our minimum safe aviation manufacturing industry should be, then spend all the money necessary to keep that industry alive and healthy.

Speed is vitally important. I need only to point out that the B-29—which we were not able to put into combat until the latter part of the war — was conceived, and development was started, in 1935. Remember, too, that after VE Day our experts in Germany found we were some 10 years behind in certain fields of aeronautical research.

Fundamentally, this serious problem is for the American people to solve—and now. It is up to the average American to study the air-world maps enough to know that no place on the face of the earth is beyond the range of even present-day aircraft. Every American must realize that the widest oceans, highest mountains, most desolate wildernesses, are nothing more than so many flying hours to the modern airplane. And if that’s true with present-day aircraft, it takes little imagination to see the folly of thinking ourselves somehow immune from rocket attacks.

The United States must face this situation, and right now. There’s no place to run and hide any more. There never will be again.

5 43. (1) Which *one* of the following best describes the writer’s procedure in the above writing?

- questioning (.....)
- explanatory (.....)
- persuasive (.....)
- questioning and explanatory (.....)
- explanatory and persuasive (.....)

5 (2) Give the title of *one* of the *Essays of Our Times*, the writer of which follows the same general procedure as that which you have indicated in (1). Choose from the following five writers: Beerbohm, Chase, Galsworthy, Kent, Lynd.

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Values

20 44. A Following is a very brief “summary” of *Alaska: Key to Our Air Defense*. Aside from the question of proportion, how satisfactory is it as a reporting job? Answer by pointing out and briefly explaining any inaccuracies in the summary.

We of the United States are vulnerable to air attack via the north pole. Why, then, are we not arming Alaska to meet this threat? Our first-line combat planes now total just 2,900, in contrast to Russia’s 14,000. Despite this fact, demolition organizations are smashing up thousands of military aircraft which could be used for our defense. And despite the country’s lack of gasoline, we are sending billions of dollars to foreign countries all over the world. We must face this situation now.

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5 B Which *one* of the following best characterizes the writer’s general attitude, in *Alaska: Key to Our Air Defense*?

- forthright (.....)
- studious (.....)
- carping (.....)
- defensive (.....)
- complaisant (.....)

5 C Which *one* of the following best suggests the general atmosphere of the selection on Alaska?

- the lecture hall (.....)
- the newsroom (.....)
- the easy chair (.....)
- the editorial (.....)
- the club (.....)

Values

An Introduction to Somerset Maugham (Jerome Weidman)

During those hours of my life that, like all human beings, I devote to day dreaming, I have wished for many things: an unerring talent for picking winners at the race track; the ability to strike dead with a wave of my hand a Hitler or a Mussolini; the exclusive and overwhelming love of a certain movie queen; a scalp from which hair would sprout instead of fall. For these and for countless other endowments more complicated, more worthy, or more silly I have yearned with a passion and a persistence that testify to nothing more than my lack of them. I can think of only one thing for which I have never found it necessary to wish: the ability to know beyond all argument or doubt whether a book is good or bad. I have always had that.

When I am reading something that is good, the small, closely shaved hairs on the right side of my jaw stand up and cause my face to tingle. When I am reading something that is only mildly good, or merely indifferent, or definitely bad, my reactions run all the way from boredom to indignation, but my face stays put. The test has never failed me. It is an infallible standard.

For reasons almost outrageously obvious I do not recommend this system for general use. I set it down here for what it is worth: a great deal to me, literally nothing to others. I feel sorry for people who do not possess a measuring rod of similar convenience and excellence and must depend, in choosing reading matter, upon their own judgment, their friends, or literary critics.

During a quarter century of rather concentrated reading, the one man whose work has most consistently and most often ruffled the short hairs on the side of my right jaw and caused them to stand on end is W. Somerset Maugham. He is my favorite author.

- 5 45. A (1) In the light of your study of the essay as a form of writing show in what respect the foregoing selection exemplifies the essential nature of the essay?

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- 5 (2) In general character with which of the following essays does this selection on Somerset Maugham most closely correspond?

A Relic, What is Opinion, Labor and Leisure, A Note on the Essay, Emily Dickinson

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- 5 B The author's attitude in "An Introduction to Somerset Maugham" is: Check the correct answer, thus (✓).

- utterly frivolous (.....)
- rather serious (.....)
- completely serious (.....)
- mostly frivolous (.....)
- mostly serious (.....)

- 5 C Which *one* of the following best describes the tone of the above selection on Somerset Maugham?

- dignified (.....)
- humble (.....)
- sociable (.....)
- provocative (.....)
- boastful (.....)